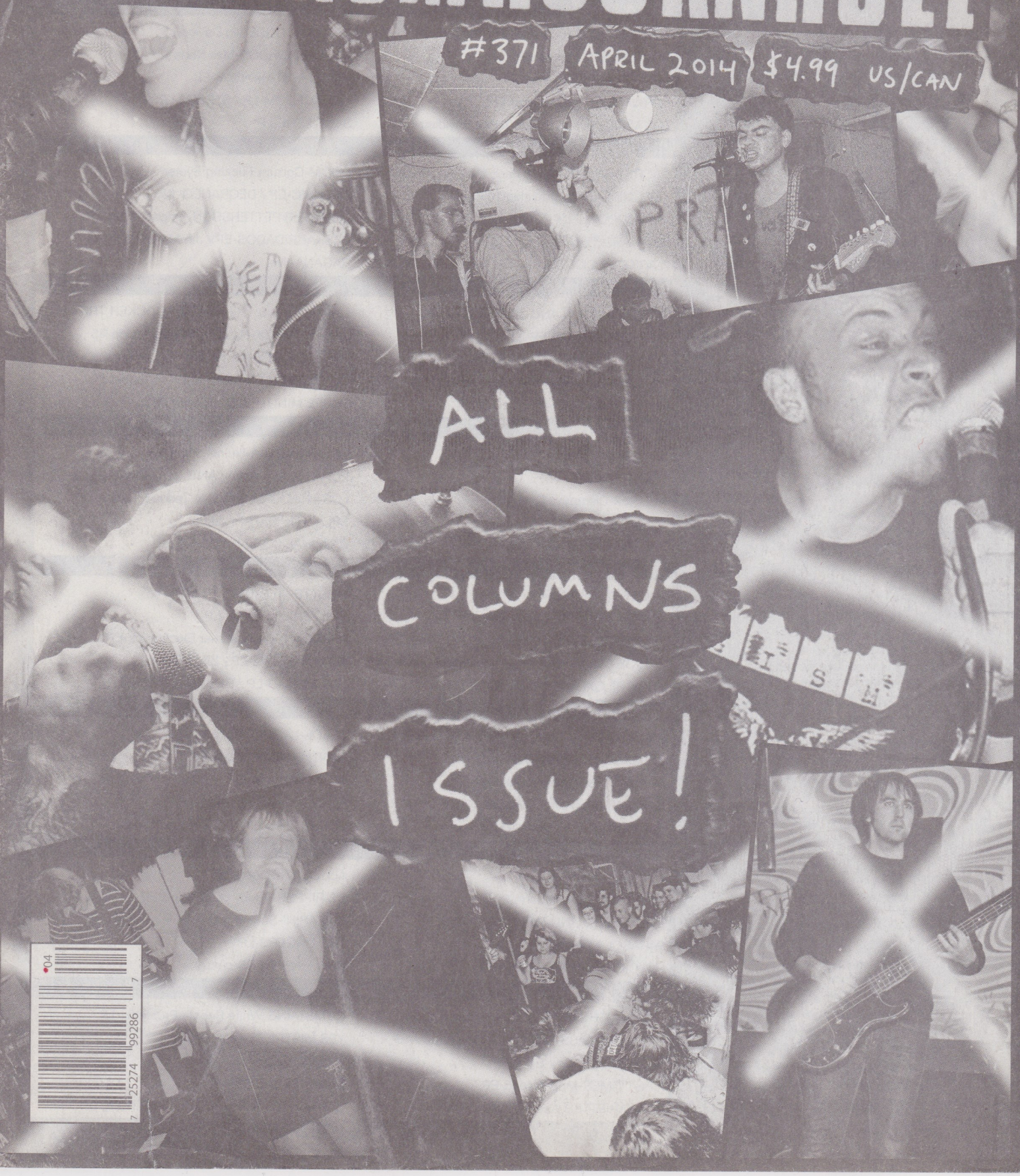
MINIMUM ROCKNROLL

#371 APRIL 2014 $4.99 US/CAN



MAXIMUMROCKNROLL

TOP 10

For what it's worth, here're some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

MARIAM BASTANI

- ANCIENT FILTH-You're Nothing You're Everything-EP
- GENTLEMEN-Chølera-EP
- ANTI-YOU-Black Stares-LP
- FORWARD/TEARGAS-split EP
- LOS MONJO-La Vida Que Todos Envidian-LP
- CRIMINAL CODE-No Device-LP
- DESKARRIDADOS-Más Nada-EP
- HÄVITTÄJÄT-Hävittäjät-EP
- ARMAGEDOM-LP / STRESS-LP
- SACRILEGE-LP

WILL BLOMQUIST

- SACRILEGE-It's Time to Face the Reaper-2xLP
- ZIELONE ŻABKI-Zgorzelec 1988-LP
- THE INDOORS-12" / SUBORDINATE-12"
- FORWARD/TEARGAS-split EP
- FLAGITIOUS IDIOSYNCRACY IN THE DILAPIDATION-12"
- DOOM-Corrupt Fucking System-LP
- ARCHAIC-EP / DECRANEO-12"
- CHRISTER PETTERSSON-Empatihaveri-EP
- DESKARRIDADOS-EP / JIMMY SMACK-45
- RAGANA-live

MITCH CARWELL

- ROSS JOHNSON AND JEFF EVANS-LP
- SHOES THIS HIGH-EP+LP
- BUCK BILOXI AND THE FUCKS-12"
- INSULTS-Population Zero/Zombie Lover-45
- BACK TO BASICS-45
- CAPTAIN 9'S & THE KNICKERBOCKER TRIO-45
- JIMMY SMACK-Hating Life/Depression-45
- BAD COYOTES-It's Time for Sex Positions...-EP
- GENTLEMEN-Chølera-EP + Sex Tape-12"
- THREE MINUTE MOVIE-both EPs

ROBERT COLLINS

- HOT LEAD-demo
- TRANSIENT-12"
- NUNHEX-Disruptive Deception-EP
- TOMES-live
- BASTINADOS/BOSONOGO DJETINJSTVO-split 12"
- KOVAA RASVAA-Ikuinen Piina-EP
- PURA MANIÁ-demo / ANTI-YOU-Black Stares-LP
- LOS MONJO-La Vida Que Todos Envidian-LP
- SPLASHIN' SAFARI-demo
- CRIMINAL CODE-No Device-LP

LAYLA GIBBON

- SHOES THIS HIGH-EP+LP
- BLACK LAGOON-Oxygen-EP
- SEEKRETS-side of split EP
- BRIDGE COLLAPSE-Wilderness/Blockbreaker-45
- BUCK BILOXI AND THE FUCKS-12"
- INSULTS-45 / JIMMY SMACK-45
- CUNTZ-Solid Mates-LP
- PERSONNEL-Consumer Electronics-EP
- WANUY-Mierda-EP / ZINGERS-LP
- LOS MONJO-LP / CRIMINAL CODE-LP

DAN GOETZ

- SACRILEGE-It's Time to Face the Reaper-2xLP
- CRIMINAL CODE-No Device-LP
- SWEARIN'-Surfing Strange-LP
- MAYDAY!-EP / ARMAGEDOM-12"
- FORWARD/TEARGAS-split EP
- BLACK LAGOON-Oxygen-EP
- GENTLEMEN-Chølera-EP
- WANUY-Muerte-EP
- ACID FAST-Rabid Moon-LP
- SHOES THIS HIGH-The Nose One-EP

GREG HARVESTER

- ANCIENT FILTH-EP
- ACID FAST-Rabid Moon-LP
- BUCK BILOXI AND THE FUCKS-12"
- PARASOL-Not There-LP
- LUNCH-Johnny Pineapple-EP
- ALL DOGS-Buddy-EP
- ST. RIPPER-Agony of the Mind-EP
- SWEARIN'-Surfing Strange-LP
- THE ZINGERS-LP
- NEW HAPPINESS-cassette

KENNY KAOS

- THE BROTHERS GROSS-Ready to Roll-EP
- GOD GIVEN ASS-Keep Up Appearances!-EP
- TODAY'SHITS-Sex-Boys-EP
- FIRST TIMES-Mono Mono-EP
- BARBARIETTES-Ace of Babes-lathe
- CUMSTAINS-White People Problems-LP
- YES MISTRESS-Drunk Again-EP
- JOHNNY ILL BAND-45
- BACK TO BASICS-45
- CAPTAIN 9'S & THE KNICKERBOCKER TRIO-45

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BACK ISSUES AVAILABLE:
186, 188, 195, 197, 202, 203, 206, 234, 236, 238-247, 249, 251, 254-274, 277-295, 297-306, 308-313, 315, 316, 318, 319, 322-328, 330, 332-339, 340-354, 357, 358, 361-368. See page 4 for pricing and other info.

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TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

CAROLYN KEDDY

- BAD COYOTES-It's Time for Sex Positions...-EP
- ΠΠ (PYPY)-LP / NOX BOYS-CD
- SHOES THIS HIGH-LP+EP/ THE AMPUTEES-EP
- BUCK BILOXI AND THE FUCKS-12"
- ROSS JOHNSON AND JEFFRY EVANS-LP
- PERMANENT MAKEUP-Gibbering-EP
- THE INSULTS-Population Zero/Zombie Lover-45
- V/A-In Fuzz We Trust-CD
- CAPTAIN 9'S AND THE KNICKERBOCKER TRIO-45
- POLYCHROME VIOLENCE-Train Wins-EP

RAY LUJAN

- BARBARIETTES-Ace of Babes-lathe
- BLACK LAGOON-Oxygen-EP
- EPIC PROBLEM-Lines-EP
- THE MEMORIES-American Summer-EP
- MISSING MONUMENTS-Blast-EP
- PERSONNEL-Consumer Electronics-EP
- ΠΠ (PYPY)-Pagan Day-LP
- RED CITY RADIO-Titles-CD
- SWEARIN'-LP / PROPAGANDHI-live
- CRIMINALS-live / AIRFIX KITS-live

KEVIN MANION

The Area 51 of Top 10s

RAY SUBURBIA

- GENTLEMEN-Chølera-EP
- GENTLEMEN-Sex Tape-12"
- HYSTERIA-Disarm-EP
- TÄX-Bent Spear/Arms-45
- WANUY-Muerte-EP
- ARCHAIC-Noise In Your Head-EP
- LUNCH-Johnny Pineapple-EP
- CAVE STATE-Dwell-EP
- LOS MONJO-La Vida Que Todos Envidian-LP
- STRESS-Sound of Insecurity-LP

LYDIA PHELPS

- STRESS-Sound of Insecurity-LP
- ARMAGEDOM-Silêncio Fúnebre-12"
- THE INDOORS-12"
- GENTLEMEN-Chølera-EP + Sex Tape-12"
- ARCHAIC-Noise In Your Head-EP
- ANTI-YOU-Black Stares-LP
- CRIMINAL CODE-No Device-LP
- WANUY-Muerte-EP / ANCIENT FILTH-EP
- JIMMY SMACK-Hating Life/Depression-45
- HÄVITTÄJÄT-Hävittäjät-EP

FRED SCHRUNK

- BLACK LAGOON-Oxygen-EP
- COWARD-Get to Work-EP
- ARCHAIC-Noise In Your Head-EP
- BRIDGE COLLAPSE-Wilderness/Blockbreaker-45
- MEA CULP-Year of Violence-EP
- ACID FAST-Rabid Moon-LP
- LOS MONJO-La Vida Que Todos Envidian-LP
- CRIMINAL CODE-No Device-LP
- THREE MINUTE MOVIE-Faraway-EP
- THREE MINUTE MOVIE-End of the Summer-EP

MARTIN SORRONDEGUY

- WANUY-Muerte-EP
- ARCHAIC-Noise In Your Head-EP
- DESKARRIDADOS-Más Nada-EP
- RACE CONDITION-Cold Turkey-EP
- ANCIENT FILTH-EP
- BUCK BILOXI AND THE FUCKS-12"
- GENTLEMEN-Sex Tape-12"
- SACRILEGE-It's Time to Face the Reaper-2xLP
- CRIMINAL CODE-No Device-LP
- STRESS-Sound of Insecurity-LP

ZINE TOP TEN

- *Mierda #11*
- *Don't Be A Dick*
- *Short, Fast & Loud #27*
- *Maximum Tremolo*
- *Crucial Changes #8*
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#186/November '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#188/January '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/February '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/August '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/October '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, GOre Gore Girls, the Catheters.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#234/Novomber '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235 December '02. Anti-war Special Issue. Anti-war guest columns. Anti-war Scene Reports. Articles: "Reading for Democracy," "War on iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in IRaq," "Axis of Empire." Long Island DIY Scene, Smalltown, Kylesa, Crash & Burn.

#236/January '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/March '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/April '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl, Vrah.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, Portland, Boston & Germany Scene Reports.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04. The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, AI, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/Sept. '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjertestop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaselfne Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?. the Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

#309/February '09. Ooga Boogas,Mind Eraser, Cococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions,,Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December '09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battleforn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/ Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans and Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Reports. Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report.

#335/April '11. Siege, Crazy Spirit, 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/ Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.: '80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

#339/August '11. Head Cleaners, Midnite Snaxxx, Cocskar, Small Bones, Xcentric Noise records, Grown Ups, Youth Avoiders, Tomek Lipinski/ Brygada Kryzys, Afternoon Gentlemen, Czech Punk History Part 2.

#340/September '11. Demokhratia, GG King, Ivan Brun, B-Lines, State POison, Jeremy Hush, Love Triangle, Deaf Club Oral History, Czech Punk History Part 3.

#341/October '11. Brian Walsby, Plates, Decraneo, Diet Cokeheads, Royal Headache, Ed Nasty & the Dopeds, Black Mamba Beat Tour of South Africa, Unfit Scum, Mongrel Zine.

#342/November '11. Kyushu Noisecore Summit, Brown Sugar, Vapid, No Rest, Brain Killer, Roach Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#343/December '11. Porkeria, Descarados, Peace or Annihilation, E.A.T.E.R., Poly Styrene, Severence Package, Katorga Works, Unwanted Christmas Presents, Resist Her Transistor.

#344/January '12. OBN IIIS, Social Chaos, Neo Cons, Alice Bag, Vaginors, Blookrow Butcher, Wartom, Shitty Limits Last Show Report, Wretched, Zero Progress Tour Diary part 1, Means to an End Fest, Slick 46, Toughskins, No Gods No Matresses Zine.

#345/February '12. 2011 Year End Top Tens, Big Eyes, Terrible Feelings, Zero Progress Tour Report Part 2, the Unruled, Rapid Loss.

#346/March '12. Bärchen und die Milchbubies, Who Killed Spokey Jacket, Krömosom Tour of Japan, Globsters, Nigh Birds, Tribal War, Give Praise records, Refuse records.

#347/April '12. Ron Paul Special Issue, Carburetor Dung, Dark Times, Neon Piss, Kruel, Lapinpolthajat, Criminal Code, Slice Harvester Zine, Iron hand, Indigesti, Damnable Excite Zombies, Hawaii Scene Report.

#349/June '12. Omegas, Zyanose, Antisect, Negative Standards, No Statik, Your Pest Band, Eutanasia, Appalachian Terror Unit, Power Age, Inly Fumes and Corpses, Skizophrenia, David Ensminger, Greek Scene Report.

#350/July '12. The Photo Issue: Justine Demetrick, Ricky Adam, Jeanne Hansen, Don Pyre, Chis Boarts Larsen, Maria de Piedade Morais.

#351/August '12. 30th Anniversary Issue: MRR's Worst & Best, the Tim Yo Covers & Greentaping, Napalm Raid, God Equals Genocide, Stressors, American Sun, Ferocious X, Stripmines, Skitsystem, Juan y Diëgo, Banran.

#352/September '12. Stagnation, Luta Armada, Vaarallinen, Frozen Teens, Brain Slug, Noisecore Roundtable #2, Kohosh, Kvoteringen, Gritos de Resistencia, Alabaster Choad, Dipers, Murder in the Front Row, Support NYC.

#353/October '12. Brain Tumors, Effluxus, Anti Cimex, the Cravats, Unlearn, Warsong, Sick/Tired, To Live A Lie records, Stories from the Peruvian Underground Part 1, Bad Daddies, Imminent Destruction records with Lastly, Desperdicio, Against the Grain, Distурd.

#354/November '12. Replica, Ancient Filth, Synthetic ID, Maximo Volumen, O Inimigo, the Splits, Ohmwar, Beatrap, Victims Tour Diary Part 2, Girth records.

#357/February '13. Forward, Hounds of Hate, Contorture, Kicker, Nothing, Lunatic Fringe, Detonate records, Beatnik Termites, Detroit scene report.

#358/March '13. 2012 Year End Top Tens, Brontez Purnell, Potty Mouth, Nitad, Schizophazia, East Anglia scene report.

#359/April '13. Sickoids, Hassler. Divorce. Cancer Spreading. la Flingue. the Line. White Murder, the Paper Bags versus the Meat Sluts. Greenville, SC scene report.

#360/May '13. Stress, Proxy, the Kids, Kalte Lust, HIRS, Autonomy, Nuclëar Fröst, Dead Air Studio, Blood Orange Infoshop, Death Traitors, Elks Lodge Massacre Revisited.

#361/June '13. Organize and Arise, Fear of Extinction, The Rats Tour Diary, Kathleen Hanna, The Shorts, Hard Feelings, No Power, Melusaaste, We Got Power Zine Part I.

#362/July '13. Jeff Paul, Trust Zine, Shaved Women, Hondartzako Hondakinak, Kurraka, Born Wrong, Homicide, United Arab Emirates & Toronto, Canada scene reports, We Got Power Zine Part II.

#363/August '13. Las Otras, Toinen Vaihtoehto zine, Sudor, Terveet Kädet, Black & White, Stillsuit, Taquila Mockingbird, Arturo Vega, Ruined Families, Baitline!!! zine, R.O.T.T.E.R., No Mistake, Siren Songs, Yorba Linda, CA scene report.

#364/September '13. Last Chaos, Snob Value, NE! Records, RAD, Asile, Whatever Brains, The New Flesh, Trashies, Forgotten Generation, Nightfall/ Population Zero, Texas Filth Scene Report.

#365/Ocotber '13. Condition Tour Diary, Zudas Krust, Doomed Society Radio, Kontrasekt, Bib Black Cloud, Hero Dishonest, Violent Party, Helvetin Viemärit, Malcolm, Clearview Records, Brno, CZ Scene Report.

#366/November '13. Chaos Destroy, Permanent Ruin, Thisclose, Halsey Swain, Rosa Apatrida, No More Fiction, Räjäyttäjät, Nudes, Tarantuja, Destruye y Huye, Vertical House Records, Punk Photo Roadtrip.

#367/December '13. The Mob, Creem, Gag, generacion Suicida, Good Throb, Force Fed Drugs, Total Trash, Life Chain, Concrete Worms, War// Plague, Julia Ostertag, Bad American.

#368/January '13. Queer Issue with Anti-Corpos, Shopping, Glory Hole, Porcelain, Strong Boys, Ejaculoid, Closet Burner, Peeple Watchin', Samuel Shanahoy, Dures et Gays, Priests, Groke, Screaming Queens tour diary, Queer Zine Fest London, International Queer Scene Report.

#369/February '13. Dezerter, Artctic Flowers, Stoic Violence, Strange Factory, Gobierno Militar, Poliskitzo, Voight-Kampff, Rat/Xerox, Nü-kle-er Blst Suntan.

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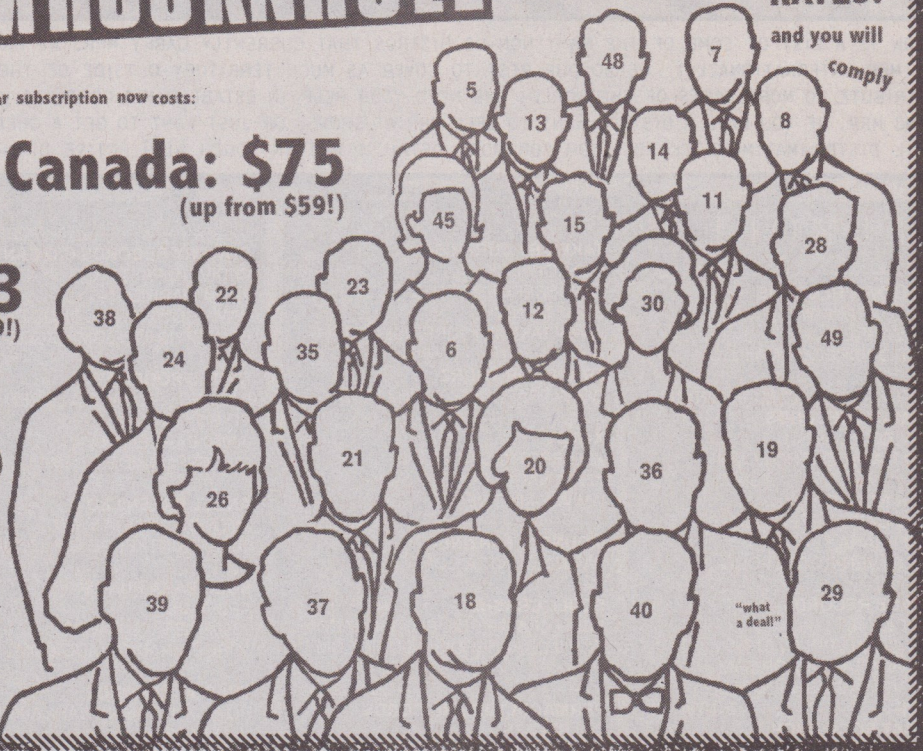

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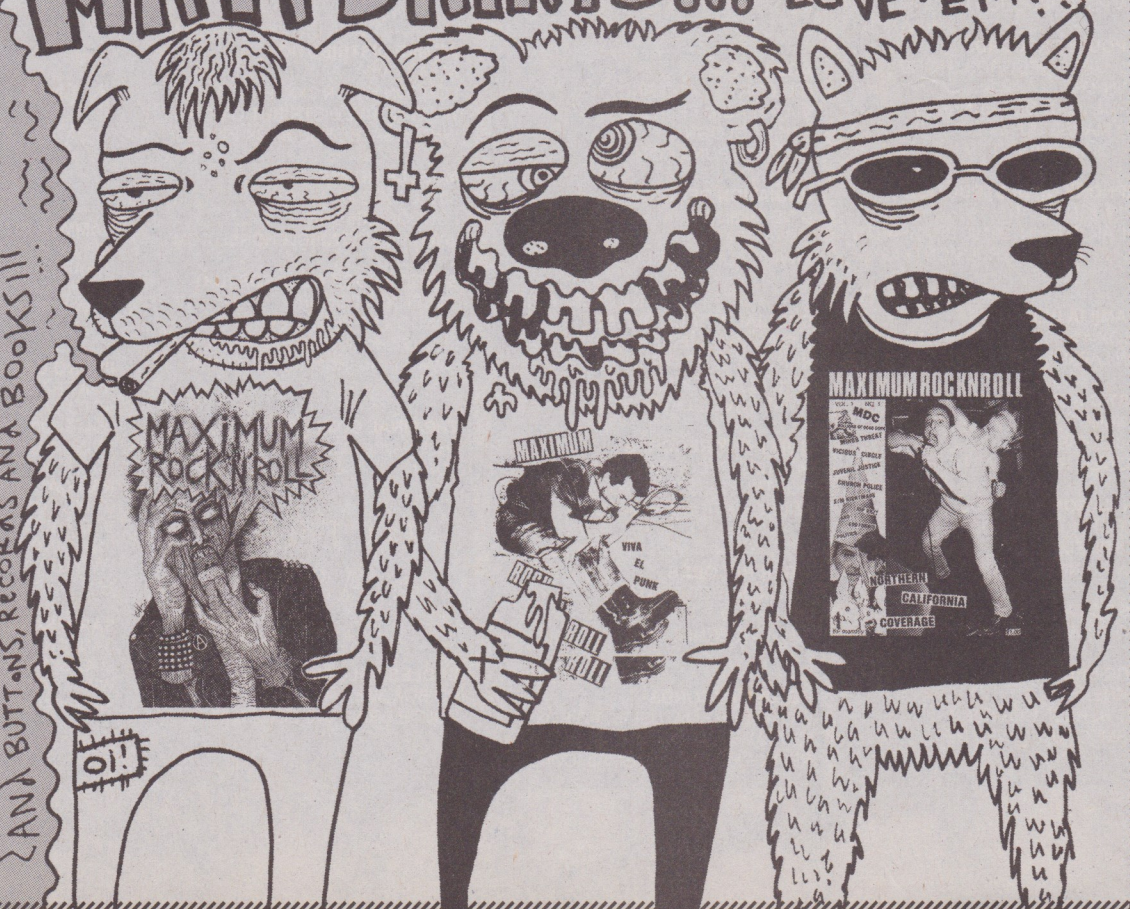

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Hey all—

I'm an old punk and subscriber who happens to be a librarian. I'm hoping to develop a collection of music at our library by musicians who are blind. I can find countless blues, world and folk musicians, but do you folks have any recollection or knowledge of any visually impaired punk musicians? I haven't been able to find a thing, and have no memory of having heard of any in the past 25 years. Honestly, I'd be interested in any print, audio, or video representation of visually impaired punks. I feel like there has to be something I'm overlooking, but I'm just one person and I've come up totally short.

Anyway, thanks. I got my first issue in '91 or '92, and here I am writing for the first time and it's on "business." No sweat; just thought I'd ask in case anything popped into anyone's head.

—Justin A. Gardner
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Hey MRR—

I thought I could send you something for the letters page. I'm currently researching Slovenian hardcore, mainly in the 1980s. I'm going to be learning the language in Slovenia (at the University of Ljubjana) from the start of March, but I'm also hoping to get in touch with people who were around at the time, or experiences hardcore in Slovenia in the '80s, for interviews and similar stuff. I'd love to hear from anyone about this! Or if anyone has any other ideas, advice, or potential contacts or useful sources that would be great and really appreciated. I have a blog which I'll be updating regularly at ww.hardcoreljubjana.blogspot.com or can be contacted directly at jack.pitt@uea.ac.uk.

Thanks!
—Jack Pitt

Hey y'all—

I just wanted to send you a quick email to congratulate you on the last issue's zine section! It was great to finally see reviews of zines in other languages other than English that were actually mentioning the fact as an important feature of the description! A Deutsch/English zine, a Finnish and a Spanish zine at least. I hope there will be more to come. Up the punx!
—Giz

We love getting zines from all over the world! While we might not have a large stable of multilingual punks doing reviews, we all definitely speak Punk fluently and try our hardest to figure out what's going on in the international zines we do get. Please keep sending them in!
—Ray

Hey MRR—

I saw that there was a review in issue #368 of the Bloody Mess Rock Circus CD, which came out on Deathangle Absolution Records. Just an FYI—this label is basically a new incarnation of Satanic Skinhead Records, who had quotes from the Nazi propaganda paper *Der Strümer* on their site saying, "the Jewish are our misfortune and must perish." Now they're continuing to put out a majority of neo-Nazi bands and some other sketchy looking stuff. Check out their label description on discogs.com.

A lot of the stuff they put out now is still iffy at best. They're planning on releasing stuff by Vaginal Jesus—a band previously affiliated with the neo-Nazi/National Alliance label Resistance Records (also this band really, really sucks even without the racist dumbfuck lyrics). A number of their other releases are just "nihilist/misanthropic noise crud" and some non-political metal/death rock stuff like Ghost Kommando, and the sketchy, but not really political "war metal" band, Revenge. Anyway, I don't know if they'll ever send anything else to *MRR* but I hope this helps to know more about 'em.

Cheers,
—Justin

Hello Justin—

As I'm sure you know, MRR *does not promote racist and fascist bands or labels. Au contraire, when they do come up or fall through the cracks—which from time to time they will—we make a point of exposing them for the punks to know; hence why we wanted to run your letter.*
—Lydia

Dear MRR—

This is a response to Matt Badenhop's letter in *MRR* 370 regarding Stoic Violence. I sing for Stoic Violence.

Matt, Stoic Violence played with the New Flesh about four or five times across the country, and we talked and hung out quite a bit, and to be quite honest it would have been nice if you would have addressed your concerns in person. Maybe you had no way of seeing our demo cover, but you got to know us as people, and from what I recall e-mail addresses and phone numbers were exchanged. In fact, an e-mail address was provided at the end of the interview. So instead of directly contacting us in a civil manner when you had the means to do so, you decided to make some sort of a crusade out of a demo we only made 100 copies of and wrote to *MRR*.

I feel no need or desire to answer your questions directly, and I feel no need or desire to explain our artwork. It's our artwork, and if you're offended by it then you could simply not play with us, buy our records, or support us in any way. It wouldn't matter to us and, quite frankly, a band's demo cover shouldn't matter to you. I make no apologies for our artwork, for our band, or our interview. For the record, the picture is a fake, it's something our friend (a female) came up with, did the make up for, and shot. Next time you have an issue, please contact us directly, or better yet come and see us the next time we are in the Bay Area and we can discuss things in person. If you have no desire to do any of those things and want to continue on your false crusade and armchair criticism and take the coward's way out, then please continue to do so. It won't matter to us.
—Branden

LETTERS

Branden—
I considered writing you directly, but I chose to write into the mag. It was printed in the zine, and I think if you put an image out there into the world, you ought to be willing to back it up. I assure you I'm not the only one who found it offensive. I'm not on a "crusade," as you call it, to smear your band. I don't want to boycott your shows and releases, nor persuade anyone else to. I was seeking an explanation for a powerful image your band used, which, as you've clearly stated, you have no interest in giving. This is disappointing, as is your defensive reaction. The magazine was the first place I ever saw the image, but if I had seen it on your merch table, I'd have started the conversation there, in that context. Saying that we "hung out quite a bit" and got to know you is a stretch. Maybe you hung out with my other band mates. I recall two or three conversations. I'm not trying to be unfriendly here, just getting the context right. And for the record, it does matter to me what bands use for their artwork. Cover art is a direct—and often the first—impression of a band, and is an opportunity for the extension of the band's expression.
–Matt

Hi Maximum Rocknroll,
I am writing you to respond to a review you published in your November issue of my project Rotties' first release, *Pacific North Waste*. I was excited to see a published review of our album, but was disappointed when I read what RO had to say. I recently wrote a private Facebook post about my feelings and Ari Perezdiez suggested I email you.

As a female musician I have experienced a lot of frustration over a decade of performing, especially in the punk and metal scene. I play guitar with a heavier style and that seems to be an issue for a lot of male guitar players. I have experienced a lot of hostility or, on the flipside, compliments that call me out my gender, "You're such a great guitar player, girls just don't play guitar like that!" It makes me want to punch a wall sometimes.

So the following quotes from RO's reviews just added to the pile of inappropriate remarks: "It's like some serious feminist angry rock combined with dude heavy jamming," "maybe if BABES IN TOYLAND had long haired dudes in the band."

I am the primary songwriter for Rotties, so the "long haired dudes in the band" and "dude heavy jamming" comments refer to music written and played by a woman. Why does gender have to be brought into it? Why does RO feel like the music I compose and play is too heavy to be attributed to a woman?

I hope you can pass this feedback along to RO and in the future think more carefully before publishing a review so focused on gender. Thanks for your consideration,
—Ellis Burnheart
ROTTIES

Ellis—
Thank you for your letter and I always appreciate feedback. What I don't appreciate is being quoted out of context to the point of including half sentences. I'm sure you can relate from being in bands and doing interviews. So here is the complete review.
ROTTIES – "Pacific North Waste" LP
Guzzle elements of X, BLATZ, the GR'UPS and BIKINI KILL with a shot of doom laden stoner rock and you'll piss out the ROTTIES. It's an interesting combination for sure and works for some of this. The dueling female vocals are nice and some of the riffs will have the T-top of your Trans Am flying away into the summer sun. It's like combining some serious feminist angry rock with dude heavy jamming. Maybe if BABES IN TOYLAND had long haired dudes in the band or like 7 YEAR BITCH were like anyway. Some songs just really draaaag on though. Top notch packaging with a lyric booklet and a jumbo poster of the cover that I didn't like. (RO)
(self-released)

Not a bad review at all I thought, and I compared you to bands I love, respect and admire. All of these bands include women and I'll do that and mention there are women in the band to alert and possibly inspire other women to listen and unfortunately some creepy males as well. This didn't seem to offend you, as well as me stating that the female vocals were nice instead of just the vocals were nice.

On to the dudeness. It seems to me, in not so recent years, that the word dude has become genderless. I am guilty of using it in both ways but here I am referring to longhairs (male and female) that hang out behind the 7-11 smoking dirt weed and listening to warped Sabbath and Deep Purple tapes. I simply meant an injection of stoner rock into your music. Huggy Bear and Saint Vitus. Hole and Budgie. I guess I could have used Dickless and Rock Goddess to make it less male on one end.

Genders will be mentioned in these kinds of comparisons and maybe I should do so with more tact and pinache. As the primary songwriter, maybe the part you should have paid more attention to was "some songs just really draaaag on though" or my comment about the artwork, but that's just a matter of taste.

I respect your plight as a female musician as I have seen the bullshit first hand that women musicians and women in general have to endure from men (myself included,) and unfortunately other backstabbing women. I am not the enemy. I promise.

Good luck to you Ellis and stick to your guns. Keep on rocking in the land of funny bicycles.
—Rotten Ron Ready

Dear MRR—
I was just sitting down reading the January 2014 issue when the brilliant idea struck me, after 20 years of reading *MRR*, to write in for the first time. After I devoured every printed word in the columns section as I normally do (along with the records section, because I grew up in the age of mail-order where you had to send some cash or a money order out to some obscure label hoping that the 7" or cassette that you waited a month or two to arrive in your mailbox was worth the five to ten dollars you shelled out for it, the *MRR* record reviews were how I chose which bands were worth checking out, and I have to say the *MRR* reviewers rarely steered me wrong) I was inspired to write in about a couple things.

First thing being that this is the *queer issue*. I am a straight white male and a lot of the columns talking about queer punx and queer scenes and queer punx of color contained some things that almost made me feel like being a straight white male put me into some kind of negative stereotype, that depicts me as someone who comes from privilege and who doesn't struggle with personal identity issues or doesn't have a problem fitting into the punk/hardcore scene—or even as a person who alienates queers from the punk/hardcore scene (which I do understand happens all too often). I am in no way putting down this issue or the publication, I totally enjoyed being able to read the columnists' different views on where they stand with their sexuality and their struggles with acceptance in the punk community, and community as a whole, and I totally support people's desires to celebrate who they are and what they're about 100%. I totally support anything anyone does with their life, as long as it is not hurting or alienating people who are different. I celebrate diversity and think it is one of the only things that keeps me interested in life.

I understand the need for a queer issue to promote an almost scene within a scene that some people don't know exists, don't understand or maybe even revile. I actually consider myself asexual. While I am attracted to women, I am not really interested in the act of sex. I prefer to connect with someone emotionally and intellectually. Male or female. And this has ruined a lot of relationships in my life because humans seem to place so much importance on sex. This is actually the first time I've even

admitted to this because, unfortunately, I'm scared that people will view me as less of a man because I don't like sex. It really bums me out because I feel I shouldn't let other people's views on and practices of sex dictate how I feel about myself. Unfortunately it does, which I understand is probably the same thing that queer punx experience when they ponder their own sexual identity.

My whole thing is... why does it have to be a queer punk scene? Or a people of color punk scene? Or anything besides a punk scene? When I was first introduced to punk/hardcore over 20 years ago, the initial thing that attracted me to it (besides the music of course) was the feeling of belonging. People looked different, acted different, lived different lifestyles, and not just different to society as a whole, but even different to each other. And they were all in the same place, having fun, socializing, listening to some great music. I came up in the Boston scene in the '90s, which was known for violence and alienating people. I don't know what I'm getting at... I guess the point is I loved the issue but I wish things like this didn't matter. I came from a broken home and struggled a lot coming up and didn't really have a family and hardcore/punk for me was a community based around a love of music that put a voice to the things that were going on in my head; where I met and formed life-long bonds with people of all different backgrounds and we stuck together and had each other's backs, because no one else did. It didn't matter if you were straight, queer, straightedge, black, white, brown, whatever. A lot of us were kids from broken homes who had no one and nothing, but somehow we all always ate, had a place to sleep at night, got to shows and showed each other love... I don't know... although I am a lifer in this shit and have paid enough dues for a few motherfuckers, and will always support punk and hardcore, the elitism and alienation and borderline segregation of punk and hardcore scenes nowadays have kind of turned me off on scenes as a whole.

Ok enough with the ranting and being an old, crusty, miserable fuck... the other thing about the columns section that I noticed, was talking about the transition into 2014 and the demise of 2013. While 2013 was generally a shitty year for me due to a bad break-up with my ex, I wanted to write about one of my best experiences in my 20+ years of being into hardcore and going to shows. I grew up in and around Boston and in the early '90s was introduced to a band from Cali by one of my best friends (who probably introduced me to hardcore also (R.I.P. Scoob). That band was the mighty Infest and they have always been one of my favorite bands. Growing up on the East Coast I never got to see them live, because until 2013 they had never played outside of California and broke up pretty soon after I was introduced (and totally hooked) on them. So a couple of years ago I moved to the Tampa, Florida area and last year I hear they are starting to play shows again (with Chris Dodge on bass... *what*?!) I saw the YouTube video of their set at the Echoplex in LA and was like damn man... if only I could've been there. And then it happened... Miami promoter, and all-around good dude (also originally from Boston), Roger "Speedfreek" Forbes booked them in March—at a fucking cool-ass small club venue, Churchill's pub in sketchy-ass Little Haiti—with a killer line-up (Shitstorm, Maruta, Strong Intention, Assholeparade, Insult, Vaccine, Magrudergrind and, of course, Infest). I totally bugged out and I, and my girlfriend at the time, contacted Roger months in advance and booked our tickets. It was too good to be true... one of my favorite and most influential bands were playing their first show outside of California and I just happened to be living a mere four-and-a-half hour drive from the venue. I waited for the show for months, the anticipation was killing me, I was counting down the days like a child in December totally stoked for Christmas. My ex has two daughters who were eleven and fifteen at the time—we figured we'd bring them down to Miami for the weekend and hang out and they could just hangout in the hotel room while we went to the show.

The day of the show finally arrived... I had packed up the mini-van the night before and I woke up at seven am and dragged them all out of bed for the drive down to Miami. We arrived, checked into a hotel and we all walked around Miami for the day, hit up a cool record store next to the venue and had lunch. When it was time to leave for the show we ordered the girls some pizza and left them to chill out in the hotel room. Man, I'm telling you... in my 20+ years of going to shows this had to be one of the best I've been too. A couple peops from the Tampa area also drove down and hung out and the PBR was flowing, everyone was having a good time and every band killed it that night. Through every set I was dancing, stage-diving, grabbing the mic, rabidly raising fists and just generally going off like I was sixteen again. I even caught an elbow in the forehead during the last song of Infest's set and bled everywhere... scar on my forehead = permanent reminder of the first time I saw one of my favorite bands. So much more about that night was awesome... me and ex were still so in love and had so much fun, good friends, good vibes, *vegan doughnut stand*, hanging out and taking pictures with Joe DeNunzio and Chris Dodge. Me and Joe were the only two people at the show who had on Voorhees shirts. It was just so fun... highlight of 2013. And then the next day we woke up early and took the girls shopping down South Beach and had dinner and made it home that night in one piece... totally exhausted and happy.

OK last thing... I am moving out to the West Coast in the next month or so—actually haven't decided between the Bay Area or LA area yet. I barely know anyone there and if anyone would like to correspond with me about why I should choose BA or LA please, please, please e-mail me at progenluke@gmail.com. I have a little money saved and I'm just kind of taking a leap here... Florida pretty much sucks and, although I grew up in Boston, I've always wanted to move out to Cali. Anyone with info about record shops, show venues and upcoming shows in the next few months please contact me, and if you're down to show me around, meet at a show or grab a beer (or go thrift-store hunting... one of my favorite things to do) please contact me.

Sorry *MRR*, I know this ran a bit long... maybe you can make me a columnist? Ha ha. Thanks for putting out this publication for so many years and spreading this music and lifestyle that I've dedicated my life to... you guys rule... up the punx!

—Luke Progen

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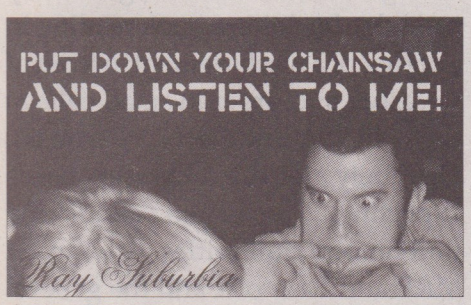
COLUMNS



We here at *MRR* know that the first section of the zine that most people flip to when they get a new issue is the reviews. Either you're scanning to see how much someone loved your new 7" or your roommates' band's demo, or how much someone trashed that shitty band you just can't fucking stand. But we also know that as soon as your ego/schadenfruede is satiated that you immediately head to the columns section. Afterall, that is the real core, and importance, of *MRR*.

Let's get real for a second—without the musical and political encyclopedic knowledge of this zine's stable of writers throughout the decades, and their guidance, the DIY punk scene would probably not be anywhere as far along as it is now. This isn't coming from me as coordinator, but me as someone who has been reading this zine for most of his life. Knowing that pretty much everyone reads the columns start to finish, the fact that some of our most popular issues have been themed issues and the amount of letters/emails we've received over the years (no, we don't always print every single one we get—my god, imagine if we actually did! I don't think I could even edit some of the crazy shit that reaches our inbox) we figured it was about time to give our readers what they want: an all columns issue!

When I first got the position of coordinator I was incredibly excited to meet all the behind-the-scenes people involved with the zine. Many of the reviewers and columnists had long been people I felt I already knew. Punks are loud people. We play loud music, we dress loud, have loud opinions and often even louder personalities. So it was really cool to finally put faces to a lot of the initials and column headers that I had gotten so familiar with over the years. I finally got see what a handsome fella AM is! And that accent! *swoon* I finally met one of my all-time favorite film reviewers, Carolyn Keddy. She, in all honesty, was one of the reasons I went to film school to write about movies. She made talking about movies seem so cool to me. However, I won't pin the fact that I dropped out, then re-enrolled and re-dropped out, of film school on her - that was *all* me. I've also had the amazing pleasure of slowly befriending the disarmingly intelligent, and incredibly genial, long-time columnist—and again, another genuinely *huge* influence in my life—Lefty Hooligan. I've probably read more books recommended by him than by anyone I've ever actually met in person.

The only bummer is that so many of our columnists don't live in the Bay. I mean, it's important for the zine to have a diverse group of people from all over the world writing their punk experiences for us, but I'm also not too uptight to admit that I wish I could skate on the privilege of being a coord here and meet them all in person. It's just funny cause I now live further away from the Wall Street Journal of Punk Rock scribe Felix Havoc (whose new album defies all fucking odds and actually fucking ripss—I love the promo perks of being a coord...) than I did before I moved out here, and the chances of me meeting Al Quint on an East Coast tour have been reduced to nearly zero due to the demands of the day-to-day *MRR* responsibilities. But I *do* get to hang out with *thee* coolest-grrl-on-the-block, Layla Gibbon, on the semi-regular and that's way cooler than even a multi-dimensional time machine show with Void/Die Kreuzen/Mika Miko/Sex Vid in Brian Wilson's backyard.

Now, while I'll probably complain about having to write a column at some point, as columnists are often wont to do, I'm really stoked to be have the privilege to write about whatever I feel like and have a built-in audience. Like that girl from *Mean Girls* who doesn't even go to North Shore High, "I just have a lot of feelings." There's something

rather therapeutic (and, yes, egotistical) about putting them in a publication with an international reach. I like the idea that people all over the world will read what I have to say and then can write me back with their opinions on the subject, or with their personal experiences with the topic. The community aspect of punk is probably the most important thing there is to it. With the million and a half sub-sub-genres of sounds it definitely isn't simply the musical or artistic aesthetic of punk that is keeping us together. Somehow we manage to have the Leather Jacketed Chuck Taylors and the Dreadlocked Bepatched Carhartts getting along... for the most part. I personally have always felt that the column sections of punk zines have helped keep us all under the big tent of punk.

These parts of zines, more than any part (besides possibly letter sections) show where punk is, culturally, at any given moment. Punk is personal. Reading about people's worries or opinions on current bands/trends/scenes (or even something like a how-to column) gives the kind of "of-the-moment" texts that the greatest historiographies are built on. You want to know what American DIY punk was like in 1983? You're probably gonna get a much better idea by reading Tim Yo's or Jack Rabid's or Mykel Board's columns from this zine than from the Angry Red Planet "Too Much Knowledge..." EP or the Buckets' "They Kicked It" cassette. Which, after all this avoidance, finally brings me to what is bound to be a very controversial topic... Mykel Board.

Over the years, *MRR* has had some pretty outspoken and controversial columnists. How many of you remember the perpetual shitstorm that was Ann R. Key's gossip column? Or the occasionally hella fucked up paranthetical sexist and racist musings of Rev. Norb? Hell, this magazine even once ran a guest column by G.G. Allin *while* he was in prison for assault. But when one thinks about columnist controversy in these pages one name always comes up: Mykel Board (Sorry Ben Weasel, [Not so sorry Norb, {for biting your personal style ((Editorially, not musically [[And especially not fashionlly {{A word, I have just invented}} as I am not one for beantlered helmets]]))}] but this ain't 1992 anymore. The uproar these days has been less about your "Punk Rock Dress Code" and more about punching women on stage. Also, what are you even doing reading this zine? Easter's coming up and you gotta get the kid's outfit ready for Catholic Mass! Wait, are you even there? *tap tap* Is this thing even on?).

This zine has been getting hate mail revolving around Mykel Board since I was literally shitting in diapers. We still do. Personally, I don't mind the dude. I do think that he has said some *really* fucked up shit in the past, but I also do paraphrase him more often than I honestly feel comfortable with sometimes ("whoever dies with the most debt wins"). And, real talk, the positive effects of what he helped do with getting information spread from/to the Eastern Bloc punks in the '80s cannot ever be fucking denied. I even met him once while I was living in Wisconsin about eight years ago. The band I was in at the time played a show at the awesome Poison Estate in Appleton, WI that also had him on the bill doing a reading from his *I, a Me-ist* book. He actually wrote about it in a column and (unknowingly) referred to Jesse from Tenement as a 13 year old who surprisingly knew every lyric Black Flag's "Damaged"—or something like that (here I am, paraphrasing him yet again). He was pleasant enough and seemed genuinely stoked to be doing a book reading in a corner of a wet basement in front of a washer and dryer in small college town in the middle of Wisconsin. Definitely not the archcreep I was expecting. We talked about the differences/similarities between *MRR* and *Razorcake* and the general differences between punk zines at the time and "back in the day." It was actually pretty cool.

All that being said, this *is* the columns issue. And since the purpose of this themed issue is to highlight the importance of punk columns and columnists, now and in the history of punk columndom (also, let's be honest, we have a lot of space to fill in an issue like this), we would be utterly and completely full of shit to not have at least one column filled by Mykel Board.

So here we are.

I'm sure that the people involved with running *MRR* before me (and with me currently) probably aren't too happy about this. Afterall, everyone knows that the relationship between the people here at *MRR* and Mykel did not end very well—please believe me when I say that pretty much everything that went down between the two parties has been made public. I don't feel like I know any juicer details now as a coordinator than I did months ago as a reader with access to the internet. But hey, working cooperatively often times means you sometimes end up unhappy. It's

like what Larry David said Henry Clay said, "A good compromise is when both parties are dissatisfied." So seeing that I wasn't too keen on having this month's issue be another themed one, as our Queer Issue just came out a couple months ago, it looks like were all happily equally dissatisfied here at the Compound!

So as you read the columns in this issue, some involving old columnists you never thought you'd see in these pages ever again and some written by brand new columnists (like Mister R.) who are just wetting their feet with their first (of hopefully a great many!—send in your questions!) just remember that it isn't just the music that keeps us punks together.

And to further bite/homage the style of MRR columnists past, I would like to conclude this column with something I've always wanted to do...

END NOTES:

1: Thanks to the efforts of Fred from Thrillhouse Records (the amazing not-for-profit DIY record store here in SF) *Maximum Rocknroll* and Thrillhouse will be putting together monthly shows at The Knockout in the Mission. We wish that it could have been done at an all ages venue, but unfortunately that wasn't possible. But we got together with a favorite, and rather punk-friendly, bar to put together shows of local bands (and possibly the occasional out-of-towners) that us folks here at the zine think are pretty cool. The shows are the second Wednesday of every month. Email us if your band is interested in playing.

2: Bummed that The Fortress got shut down. Now not only are there no all ages spots (that I know of) in the city to regularly have shows at, but I have to create excuses to go to the donut shop on Harrison that has super cheap green tea ice cream waffle cones.

3: I still haven't found a single place in the entire Bay to get a decent piece of fried chicken. Seriously, how is that even fucking possible?

4: Shout out to Sean at *Pork Magazine*, my new favorite guy to not always agree with at all. Nice to see that there's another opinionated loudmouth helping coordinate/edit a punk fanzine out there. You got yours, we got ours, and that's just alright with me...

5: Yo, Jeff Bale, Bob Black, Eugene Chadbourne, Pushead, miss ya.

6: Anyone got a copy of *Fucktooth* #20 I can get? Jen Angel? Anyone?

7: Go be friends with Dank Trill on Facebook.

8: Sorry, Dank Trill

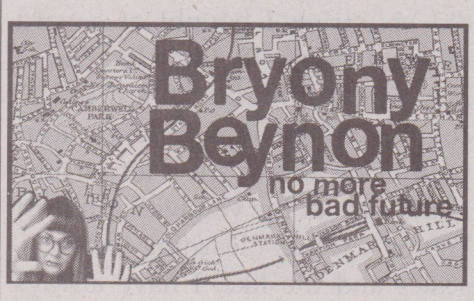
It's been an unseasonably cold winter in Minnesota. The coldest since 1984 I'm told. I have been spending a lot of time inside and a few months ago I dusted off an old six string I bought at a yard sale in the late '80s. I first learned to play guitar from the "Bill the Cat" columns in this magazine. On tour with Code 13 I spent a lot of time in the back of the van with guitarist Trevor Trend learning chords, scales and the like. I have always had a soft spot for acoustic singer/songwriter stuff and old folk music. My parents listened to a lot of this kind of stuff when I was a kid and I have all of my mom's old records including some classics by BOB DYLAN, NEIL YOUNG, JOHN PRINE and the like. For a while I was really into WOODY GUTHRIE, and I feel like his influence on punk and protest music in general cannot be understated. It's pretty well known that Joe Strummer was heavily influenced by GUTHRIE, and thought punk was just an updated version of the depression era protest music of GUTHRIE's day.

I spent some time this winter jamming on the acoustic learning and relearning some of my favorites, and going over some of the old CODE 13 material. Now that '90s nostalgia is in full swing, there's been a big renewal of interest in bands like CODE 13, the PIST, DEFIANCE, AUS ROTTEN and the like. In December I rented a cabin over the border in Wisconsin for a week and set up a crude home studio with some borrowed microphones and a Macintosh computer. What started out as just messing around with an acoustic guitar started to take form pretty quickly as a solid testament to often unsung link between acoustic folk and hardcore punk. By the time I was finished I had recorded over forty tracks. I played this material for several friends and the consensus was that I should release it in all haste.

I picked about 30 of the best tracks and mastered it to a CD, which should be available by the time you read this. The CD is titled *Lucid Illusion, Hardcore Acoustic* I felt it would be a bit presumptuous to issue a CD under my own name, and "Lucid Illusion" comes from a CODE 13 song. That said, except for one guest musician, I play the guitar and do all the vocals on the CD. The bulk of the CD is acoustic versions of

CODE 13 songs, which is why most people will probably buy the CD, there're some stripped down, raw and minimalist acoustic versions of Code 13 favorites like "Hardcore for the Kids," "Doomed Society" and "Two Fisted Tales." But the most fun I had was covering some of my favorites like NEIL YOUNG's somber lament for victims of drug abuse "The Needle and the Damage Done." This song is just as poignant for the hardcore punks as it was for the hippies and folkies of the '70s. While I really look up to WOODY GUTHRIE, I didn't cover any of his songs as they are a bit too country, but I went a little into country territory because I could not resist an acoustic punk version of JOHN PRINE's "Sam Stone," another chilling reminder of how drugs can destroy a person's life. And of course JOHN PRINE's debut 1971 LP had another classic I couldn't resist "Your Flag Decal Won't Get You Into Heaven Any More." This morbidly sarcastic commentary on the patriotic cheerleading that masks the horror of war sounds just as true about today's wars as it did during Vietnam. This song rings more true to me than hundreds of by the numbers D-beat songs about the "horror of war". I got Pignose (ex-Assrash) to play steel guitar on this one. GORDON LIGHTFOOT is kind of local legend because of his song "Wreck of the Edmund Fitzgerald," about a 1950s shipwreck on Lake Superior gets a lot of local airplay. But his song "Sundown" is such a rager I could not resist recording my own acoustic hardcore version. This one lacks the kind of social or political message I look for in a song. As far as I can tell it's about getting loaded, hunting down and messing up a guy for sleeping with your girlfriend, but it has such a raw brutal power (especially the way I play it) I think it's one of the best tracks on the CD. I close out the CD with another NEIL YOUNG banger, "Don't Let it Bring You Down." I remember recording this thinking that since I was in a cabin in the woods with no internet, what if I can't remember the lyrics and have to look them up on line? But the fact is, I've known all the words to the songs on the *After the Gold Rush* LP since I was a little kid, but I actually had to drive to the end of the tar road to get cell reception to look up some CODE 13 lyrics I couldn't remember.

I know that an acoustic punk solo record from and ex-member of CODE 13 isn't going to be a huge seller, and vinyl is so expensive these days I decided to just press up a few thousand CDs for now. I think this format will do a little better with the regular acoustic crowd, but there's already some talk of a vinyl version although all my cash is still tied up in the INSTITUTION LP and SACRILEGE demos double LP. So if you want to see *Lucid Illusion* "hardcore acoustic" CD on vinyl, head to my website and pick up some of the other releases on my label so I can get the cash together to press some up.



In Defence of Gimmicks

Two perfectly spittable syllables. Gimmick. That hard "g" and plosive "k" that come at you like a resounding… tut. Gimmick. Find a name for what you hate. Gimmick. What a terrible situation we are in; a veritable epidemic of bands doing strange things. To employ a gimmick is to submit to fakery, to revel, hard in manufactured difference to a undignified, masturbatory level. An ostentatious or distasteful display, something intended to mask, the gimmick is worthy only of a heavy eye-roll. Be vigilant! You may be witnessing an act of gimmickry without even realising! It must not be applauded or laughed at. It must be frowned upon. The gimmick must be highlighted and named at all costs, in case others might accidentally enjoy a group that uses such dark arts to mask their supposed mediocrity.

The British definition focuses on the concept as a method of cheating: "a trick or device intended to attract attention, publicity, or trade." By this definition, the gimmick-free group, supposedly, stands back and lets the music 'sell' itself. As with most slippery concepts, it's best to start with an inversion. What is the opposite of a gimmick? The "real" hardcore band does whatever necessary to elide the deep simple truth: a punk gig is no different to a ballet recital or a nativity page. Performance.

What does a gimmick look like and how will you know if you've spotted one? Attributes of punk bands I have heard described as a gimmick: Leather shoes, no shoes, red shoes, shaved hair, long hair, pit hair, chains, synths, keyboards, rack toms, berets, latex body paint, exposed penises, not having a penis. Yes, did you know that being a woman in a band can be a gimmick? Yes, let's read that again: "A trick or device intended to attract attention,

publicity, or trade." Indeed, women and queers are among the worst offenders of gimmickry, bringing in all kinds of non-regulation outfits into the fray, all manner of gimmicky subjectivities from their gimmicky lived experiences. This groundswell of do-whatever-you-feel must be stopped. We have standards to uphold, don't we?!

Let's interrogate this. To do so, we need to go right back to one of those atom-splitting moment when some bands first silo'd themselves off from wider punk ecosystems to take stock, to take it serious. Deadly serious. From this hyper-purism came the notion that punk's secret weapon—its ability to send-up, to parody, to side-eye the straight-laced—was played out to the degree that the only route left is a po-faced march into the abyss. This, I think, coincided with the general hardcore canonisation another slippery notion: that of "being real." Ooft. Hold on tight. In the authenticity battles have raged since the year dot, the dismissive cry of "gimmick" is the equivalent of a nuclear warhead. Realness and the pursuit thereof is a funny cul-de-sac, because this is a punk landscape. Everything we do is a confection, but the gimmick-hunter, uncomfortable with where this realisation might leave him, wants to pour salt down your neck, make sure you stick to the score. You have brought humour and subversion into your father's house, child, and now you're going to pay. Face the wall. I'll wipe that smile off your face. Remove your costume. We have standards to uphold. Universal, mandatory, stifling, standards. Keep it standard. Swallow the carefully cooked meat-and-potatoes until you feel the gristle calcify around your gullet, until you wheeze with exhaustion. Keep eating. Keep on eating.

Without the selfless gimmick-hunter, with his ceaseless gatekeeping and punker arbitration, I've no doubt we'd all be wearing clown shoes and gold sequinned hot pants, wanking off a donkey and playing the keyboard, and other such scurrilous activities that can only amount to a foul desecration of the fragile and ephemeral world of is Serious Hardcore. Like one of them terrified Russian orthodox oligarchs that banged up Pussy Riot (whose antics are perhaps a perfect analogue for what we're talking about here) some gimmick hunters become so worried that they'll fret late into the night, obsessed with that long, wet tongue feeling around in the outer reaches of its close neighbour, the cheek. I mean, the cheek of it, right? He sees it circling in his sleep. Cavorting, laughing, moving in unacceptable ways.

Q: How much art can you take? A: Significantly more than I can another set from Joyless Fucker and the Jerks and their pleading, plodding insistence that real recognises real. Punk of every permutation has always been obtuse, bizarre, deliberately illogical. Real, and the reliance on "keeping it" is plundered from a hip-hop ontology where it makes sense because, in that context, the inversion of the real meant focussing on a out-of-reach lifestyle clambering ever further from the streets. "Keeping it real" doesn't read right for punk because the roots of punk wore their artificiality like a gleaming, gimmicky badge of pride, playing with bricolage and performance, bending it and stretching it out to blurred spirals of burning noise, consciously removed from the grey drudgery of the Real World. If the opposite of the gimmick is the real world, dear lord give me the gimmick any day.

So go out there and add a kazoo to your D-beat band and laugh in their faces. Embrace the gimmick. Reassess the Real World. Perform yourself.

The EXECUTE is perhaps one of the best known Japanese hardcore punk bands from the 1980s thanks to the inclusion on *MRR*'s legendary *Peace Energy Action Cooperation Evolution/War* compilation LP (1984). The band was championed early on by Pushead who interviewed Lemmy the singer in this very magazine back in 1984 (*MRR* #24), and later put them on his equally as legendary *Cleanse the Bacteria* compilation LP (1985) and re-released the *Blunt Sleazy* EP as a split LP (1986) with West German hardcore maniacs Inferno.

The EXECUTE was formed in 1981 and kept going until about 1988, starting out as one of the rawest sounding hardcore punk band in the world for its time (and a totally different hardcore sound to their contemporaries in CONFUSE, by the way) eventually turning to a dark wave goth metal sound. Members of the EXECUTE also played in other influential bands, vocalist Baki was a forming member of GASTUNK while a later

stand-in drummer was none other than Chelsea (RIP) who famously also played in DEATH SIDE, PAINTBOX and POISON amongst others. The original drummer of the EXECUTE, Euro, had played in the EXECUTE side project SHA-LONDON but later quit to play in NWOBHM influenced metal band QOP (Quest Object Project) that toured with RANDY UCHIDA GROUP and later he played in psyche-rock band HIGH RISE.

Parts of the EXECUTE discography is near impossible for non-affluent punx to acquire—particularly the first flexi and the early EPs (and even in the 1984 *MRR* interview Lemmy talks about copies of the first EP selling for $50, which at the time was evidently a big deal)—however the *MRR P.E.A.C.E* comp LP, the Pushmort comp LP and of course the split LP should not be too hard to get ahold off even in 2014. The EXECUTE's music continues to command collector prices, despite official discography release (*Save Your Money* LP), which in turn got bootlegged not once, but twice (as *Spend Your Money* LP). If online prices are anything to go by, even copies of the bootleg LPs are today considered by capitalist punx to be collectable items and priced accordingly. The 10-track 1983 *A-Z* flexi (sometimes called *Go to Hell*) is said to be the "holy grail" of Japanese hardcore punk, illustrated by it selling for $2,500 on eBay two years ago, and for similar prices the rare occasions the flexi changes hands domestically. Largely the reason for the high price for the flexi is its scarcity, of course, being pressed in just 500 copies (although one authoritative source told me the actual pressing number was just 200 copies!!) and out of those there are eight to ten variations of the sleeve. I'd add that unlike some of other highly sought-after collectable records, the music on this flexi is almost worth the high price (FEGA PÅHOPP and NOBBY TÅFJUTT BAND I am pointing my finger at you!).

Luckily for you, the EXECUTE, via the record label 13 Grave Society which is run by Lemmy, has now released the full A-Z studio session including not only the full ten songs from the flexi, plus another ten songs (outtakes of the same songs) via the 13 Grave Society label's website. In addition to the *A-Z Session*, 13 Grave Society is also streaming an incredible the EXECUTE live set from 1985 that presents the band at its absolute peak, as well as a late period live set from 1988 that is fully in the later crossover gothic style. The songs can be streamed for free or downloaded to own for a small symbolic cost (you can pay via paypal, and everything is in English, so don't panic!). While the EXECUTE flexi is easily available on the internet via uploads to video sites and downloads on blogs and other peer to peer websites, this official streaming is in uncompressed quality and sourced to the original master tapes and, do I really have to point this out: The songs have never sounded this good before.

I know that there are some hardline punx who would refuse punk a digital existence, particularly digital releases of a punk record (I bet the same people spend all their days glued to a computer screen), but in my opinion 13 Grave Society are to be celebrated for releasing this material and in this way. Sure, this is not the first time members of a 1980s hardcore band have made old recordings available for free on the internet—from the top of my mind, say, the SHITLICKERS who have made available their two EPs on a popular ad-funded music streaming service that is also available ad-free to paying subscribers—but I think this may be one of the first times an old Japanese band like the EXECUTE has released a digital-only release in this manner. I hope that other people are encouraged to do the same. The possibilities are limitless. Imagine STATE CHILDREN making their discography, including the scarce demo tape, available as an official stream in lossless format sourced to master tapes? Perhaps TRANQUILIZER should do so with their botched CD discography? Come on guys, where's the official online release of the *Derange* and *Damos* live and rehearsal recordings?!

That said, we live in the day and age of vinyl fetishism, where probably a great deal of vinyl records are purchased but never played, the act of making freely available what is basically "the holy grail" of Japanese hardcore for free raises the question: Why didn't 13 Grave Society release a LP called *The A-Z Sessions* with the amazing live recording on the B-Side? On the basis of several well-received reissues of old hardcore bands in recent years, I am dead certain that such a record would have been extremely popular not only in Japan but overseas as well. I asked Lemmy about this; this is what he had to say:

"My current band is DARKCELL. I'm not interested in releasing any more reissues of old the EXECUTE material. CDs and LPs sales are falling these days and mainstream listening style is now via mp3

players and playback with a PC and such. Instead of releasing on a physical format, I decided to release the material as a digital release only. The songs can be downloaded at a small cost, but you can stream the songs for free. All the tracks are taken from the original studio master and original live tape recording, all of which was recorded by us, the EXECUTE. The first flexi is of course very rare, and always sells for more than $2,000 in online auctions. OK, so you can listen to it via illegal uploads on video streaming websites and blogs, but the sound quality is quite poor, as it's from old dubbed cassette tapes. You will find much better sound quality on 13 Grave Society website!!! Hope you enjoy!! Cheers!!"

Now ironically, at the same time as 13 Grave Society released *The A-Z Sessions*, some retard just released a bootleg of the *A-Z* flexi (as a hard vinyl single). I am not sure what the sound source is (most likely it's from either the *Save Your Money* LP or the bootlegs of that LP!), but I can say with absolute certainty that the sound source is not based on a digital release by 13 Grave Society. None the less, hordes of brainless punx will no doubt buy the inferior sounding bootleg version. Similarly, and even more ironic (moronic is probably a better description) instead of supporting the band and themselves by enjoying the EXECUTE in lossless quality via the 13 Grave Society website, I am sure that thousands of retards will continue to listen to the flexi via video websites and inferior compressed mp3s downloads taken off blogs etc.

This is a message to all those who bought the bootleg of the flexi, you now have the chance of not being called a retard by me: All you need to do is go to the 13 Grave Society website (13gravesociety.bandcamp.com) and buy the lossless and uncompressed *A-Z Sessions* download for 1,000 yen and enjoy the best quality versions of the songs ever released.

I'll leave the last words to Zach Howard: "FLAC is worth paying for. 2014, get with it."

TRUTH IS STRANGER THAN... YOU KNOW...

It's the April issue and this is the first time in many years that I haven't tried to pull some sort of April Fools gag. I was having trouble coming up with any ideas, as it is. I don't think I'll ever be able to top the time I posted a press release stating that I was reopening The Rat, the famous Boston punk club that closed its doors in 1997. Part of the reason for the closure was gentrification—the whole block on which The Rat existed was torn down to make room for a monstrosity of a luxury hotel. I conjured up this ruse in 2001 and posted it on a message board or two and it went viral—not as much as it would have these days (if anyone fell for it at all) but it ended up on a lot of forums far and wide. It made it to the Revelation Records board, a page I'd never been on before and the moderator gave me an account and password (which was "tuplets." Cute.) to explain myself. Quite a few people were disappointed it was just an April Fools prank. Some people were quite pissed, in fact.

I played it up to the hilt, making it look like a real press release, complete with The Rat's logo at the top and said it'd be going into the building across the street, in the same spot as the Storyville club and Radiobeat studio (home of some very famous Boston hardcore recording sessions) in the 1980s. These days, that building is occupied by a Pizzeria Uno. In fact, all the small businesses and clubs that once populated Kenmore are long gone.

But just to show how real life is sometimes stranger than make-believe, Hotel Commonwealth, the aforementioned hotel, is going to be opening a Rat Suite (and, no, this is *not* an April Fools joke). BDCwire had an article about that not too long ago. BDCwire is published by Radio BDC, which is owned by the Boston Globe and staffed with refugees from the late, not-so-great WFNX. One of the organizers is BDC's Henry Santoro, who should probably be ashamed of himself. I never liked FNX very much. It's true, they did have some solid public affairs programming, including "One in Ten," about LGBT issues. I mentioned that in a column a few years ago. They presented themselves as an alternative station and claimed to be the station where you'd hear cutting edge music first. Of course, given that Boston has a long history of excellent college radio, that's complete and utter bullshit because FNX would start playing those bands several months after the college stations were already playing them. They used to call themselves "The New Rock on the Block." I did a little manipulation

of one of their bumper stickers and made it say "The New Crock on the Block." I know—not very clever. As for BDC, it's what you'd expect—a whole lot of mainstream "alt-rock" and hipster garbage. Their playlist includes tripe like arctic monkeys, vampire weekend, daft punk and my morning jackoff, uh, jacket. (Attention column editor—please don't capitalize any of those band names. They don't deserve it)

Since the hotel is near Fenway Park, they opened a Red Sox suite a few years ago, filled with assorted Sox memorabilia. I'm not sure how much it goes for these days but, in 2010, it was $755 a night. Of course, these days, it costs nearly that much to take a family to one Sox game, once you're done with the tickets, hot dogs, beer and souvenirs for the youngsters. Ah, for the days when one could walk up to the box office the day of the game and get a box seat for four or five dollars. Granted, that was almost 40 years ago but as recently as the early '00s, you still didn't need to take out a second mortgage to afford a night at the park. I won't talk about how there aren't even troughs for urinals in the men's room anymore—actually, maybe that's not such a bad thing.

The Rat suite (once again, this is *not* a joke) will, according to the article, "feature artwork and memorabilia from bands that used to play the club, including a guitar donated by the DROPKICK MURPHYS. An iPod loaded with music from bands that used to light up The Rat will soundtrack the room, and "Guitar Hero," which includes a level called "The Rat Cellar," will be available for your shredding pleasure all day and night. The hotel may even make Rat-themed robes and bedspreads for the suite." It's true the DROPKICKS played there—the first time I saw them was when they opened for the UNSEEN. That was a long time before they were selling out shows at Fenway Park itself.

Needless to say, this has been met with scorn and derision by quite a few people who were patrons of The Rat back in the day—me included. There's been some spirited internet chatter and one old Boston punk scene guy said, "Might I suggest that this just might be one of those rare times where arson might actually be a good thing?"

I recently passed the 35th anniversary of my first real punk show there, with the PLASMATICS and the MOLLS. I wonder if the MOLLS' "White Stains" (a *Killed By Death* punk scorcher) will be featured on that iPod? Or the PLASMATICS, for that matter. I imagine "Butcher Baby," complete with chainsaw solo, might frighten the occupants of that suite. I imagine they'll stick to more mainstream fare like the RAMONES, TALKING HEADS, POLICE and REM, all of whom did, indeed, play at the club. And I have little doubt that, besides the DROPKICKS, it'll feature Boston bands like the PIXIES, MIGHTY MIGHTY BOSSTONES or BUFFALO TOM. Maybe MISSION OF BURMA, who were and still are an incredible band, will be on there. But I'm skeptical as to whether or not bands like the PROLETARIAT or the unjustly underrated and overlooked SORRY or NATIVE TONGUE or even Boston hardcore legends like SS DECONTROL, DYS, JERRY'S KIDS, etc., will be featured.

Something just ain't right about the whole thing. To make it even close to authentic, the bathroom would have to be way more disgusting that the one they'll probably have (I imagine it'll even have a door) and there needs to be some sort of aroma pumped in that smells like stale beer and cigarette smoke. Maybe the bedspreads can have urine or puke stains on them. Maybe they could occasionally put down kitty litter on the floor—that was what the owner of The Rat did when some pipes burst and the club's rugs got soaked. When I saw a show with KISS IT GOODBYE there a few days later, it was a literal dust storm when people started dancing and I was blowing black snot out of my nose for a few days after.

But it'll never be replicated. I hope to god they don't try to open a club with The Rat name inside that hotel. That would be just as pathetic as when Hilly Kristal talked about relocating CBGB to Las Vegas, just before he died. And now there's been talk of a new CBGB somewhere else in NYC. These days, wearing a CBGB shirt is about as cool as wearing a Hard Rock Cafe one. Some things are just best left alone...

... Rat-themed robes? Are you fucking kidding me?

MUSIC UNLIKELY TO BE FEATURED ON THE RAT SUITE IPOD

And it's going to be a truncated section because stupid me accidentally deleted all the reviews I'd done over the past month or so. And so far one of my computer-whiz friends, who has bailed me out on more than one occasion, hasn't been able to retrieve them so it probably means I'm fucked. Here's what I still have...

LIBYANS haven't released a new album since 2010's *A Common Place* and haven't been the most-active

band, period, since its members are spread out around the country, from Chicago to New York to Western Mass. to Providence. They've reconvened for a killer new 12", *Expired Language*, and the band's hallmarks remain in place—surging hardcore delivered with a lot of melody and strong playing from all parties involved. Gebo's guitar lines weave in an abundance of tuneful trills to go along with the punchier elements and the bass-playing and drumming are solid throughout. Liz's melodious-but-not-too-sweet vocals have presence, as always. Whether it's the bracing speed of "Nowhere," "Wrong Profession/ Same Results" (the album's standout) and "False Starts" or moderately-paced "Desperate Plea" or "Forget Who You Are," the songs have an inherent catchiness. Worth waiting for. (Sorry State, www.sorrystaterecords.com)

A while back, Mind Cure Records did a vinyl pressing of a demo from '80s-era Pittsburgh hardcore band the REAL ENEMY and they're doing the same for SAVAGE AMUSED. These guys were around for eight months ca. 1985 and their 22-song *Mind Cure* demo has been given the vinyl treatment, complete with a fold-out insert that tells the tale, as they say, and also includes lyrics, photos and flyers. Straightahead hardcore punk with metallic flourishes, with the drumming faltering in spots but definitely having its moments. Some of the guitar leads are excessive (I'm sure Tim Yo would have *hated* them) and it's definitely got an "of-its-time" quality. Sound quality is pretty good, considering that it was mastered from a cassette. Their bass player Alan Peters went on to play in AGNOSTIC FRONT (Mind Cure, 3138 Dobson St., Pittsburgh, PA 15219, www.mindcurerecords.com)

Canadians BORN WRONG return with a smokin' 7", *Holding Cell* and, before you even drop the needle on the record, it's obvious that this is a band that doesn't have all that sunny an outlook on things—the label says "Your Life Is A Prison." Nasty and aggressive, with throaty, emotion-packed (but *not* emo) vocals. It's a muscular, pumping hardcore attack imbued with darker shadings. (Schizophrenic, 17 W. 4th St., Hamilton, ON L9C 3M2, Canada).

ST. RIPPER also sound quite nasty on their debut, five song 7" *Agony of the Mind* and that comes, first and foremost, from Amanda's harsh vocals—she's a menacing front-woman and that comes across quite well here. If you're expecting some kind of crusty attack, given the studded gloves and mace on a chain pictured on the cover, that's not exactly true. It's full-on, fast-paced punk but they also mix death rock and garage touches, as well. Keyboards add a near-sinister vibe, especially for "Losing It." More weaponry and fire are featured on the big poster that accompanies it. ST. RIPPER is a band not be trifled with, in more ways than one. (www.saintripper666.com).

Mariam Bastani from CONDENADA, as well as the one-time coordinator and taskmaster for this here zine, is in a band with a couple of guys from IN DISGUST called PERMANENT RUIN and there's also a weapon on the cover of their latest EP, *Más Allá La Muerte*—a knife, in this case. Throttling hardcore punk laced with feedback and manic drumming that sometimes comes close to overpowering the proceedings but then they'll kick into a brutal breakdown and the transition is gut-punching. Mariam's vocals and lyrics are harsh and in-your-face. Tobia from LOOK BACK AND LAUGH adds some nasty emanations of her own for "Back Your Shit." Sample lyric: *"Run your mouth and roll your eyes/Might end with a fist in your mouth."* Not too subtle and neither is this band's boiling-over ferocity. (Warthog Speak, 2745 16th Street, San Francisco, CA 94103, warthogspeak.com)

By the way, since this EP came out, there's a new tape, *San Jose EP*, on Not Normal Tapes and you can check it out on their Bandcamp page (notnormaltapes.bandcamp.com). I think I might like this more, too.

Finally, got a pair of cool demos from a guy named Patrick in Columbus, OH, with at least one shared member but I misplaced the letter he sent me. Anyway, on their *2077 Demo*, SPLASHIN' SAFARI offer up some hot rockin' thrash, punk and garage all mix-mastered together and done in fun and reckless fashion. I guess they're from Planet Telder (by way of Columbus, apparently) and this was recorded in 2077. Comforting to know punk will still exist by then. PUBERTY WOUNDS have been around for awhile but, like LIBYANS, they're spread out around the country so don't get together that often. Their *Strange Edge* demo is an edgy, loud-as-fuck beast, driven by big guitar riffs and some mesmerizing bass-lines adding an unsettled air, along with razor-wire vocals. Two very different-sounding demos and both well-worth hearing. (splashinsafari.bandcamp.com/pubertywounds.

bandcamp.com)
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Today I had a lunch at this Chinese restaurant where, besides eating delicious food, you can bet on horse races that are shown on a television. Next to our table there was a group of yuppie assholes, totally unreal idiots who proved me yet again: I don't like people.

I have a real job now, which is weird because it consumes a lot of my time. Which is a hard task for me since I'm terrible with time. There are so many things I wanna do and maybe I could do them if I were able to nail my ass on a chair and could stop spending hours on playing windows solitaire game. On the bright side I've started reading a lot because I travel a lot. I have fallen in love with *Master and Margarita*. I have a really damaged idea of how the world is and in this picture I have always counted Russia to be one of the most fucked up places on earth. And here is this book that it's not only good but it could make the whole planet a bit more worthwhile. Bulgakov worked on it for more than a decade, full with doubts during the communist regime in the gate of the second World War and still it is so perfect, so great, it reads like it was written in a laboratory of one's brain in the calmest room. I can't do anything else but respect everyone from there who is fighting back and creating something that is not just great but makes this whole planet a bit more worthwhile. This book born from desperation and has become one of the best books of literature. This inspires me to care about the things I want to do and not about the things that surrounds me of my beloved free time activities.

Sometimes I wonder if literature world works like music—meaning the treasure is always hidden and belongs to a secret, outcasted club. But maybe it's more fair because the proclaimed greatest books most of the times are truly great. Although I want to read something that reads as Urinals sounds. Guess this is where fanzines come into the game.

I hate people because they fuck up places, I hate to play along with the whole nonsense we call society and normal life. I don't wanna run free like a wild dog, bark at the moon and urinate wherever I want. I just want to do things that are backed up with an answer to the simplest question: why?

It seems like great things are rooted in the frustration of not finding an answer to why must most of the things have to happen on most fucked up way. For me, the two better ways to cope with this confusion is either to be fucking angry or as stoic as to be able to laugh at all the irrelevant bullshit that is eating up a major part of our time—thinking that life is whatever we make it to be. Life is spent precious either if you want to destroy the world or make it to be a big joke. These two approaches to life is what interest me; this is the element I want to find in other people's self expression.

Lately I'm going through the history of Mediterranean hardcore punk and I've started wandering to the territories of Yugoslavian punk as well as started re-listening to my local heritage and begin to appreciate terribly recorded demos of Hungarian punk bands. It's not easy to listen to something when you are aware of the present state of some of the members of these bands.

Punks tend to go crazy after they disband their youth groups and they become norms. I guess it's universal because the great interview with the singer of Pekinška Patka few years ago in *MRR* demonstrated how old punks who lose contact with contemporary punk also lose their link to reality. On the other hand it's true that these bands have created something most of them only read about, but this proves that the teenage angst is as universal as burning out after your mid-20s. Luckily not all of these fellows had lame bands who were playing punk rock that was more like dude rock that later turned into dad rock. Everyone who reunited and still played 40 minutes sets at huge festivals suck. Let it be Kud Idijoti or Toy Dolls or Fear. Punk doesn't have to be constant. Bands could break up and keep their dignity when they lose their flame to keep their fame. Punk is about youth—if that dies in you, no problem old folks, leave and the last one will switch off the lights.

The records stay to be forever fresh for those who think they still could be angry even in their 30s. There were crazy people everywhere trying to play as fast as they can and sound as fucked up as it is possible. I talk about whole scenes now, not bands, because nowadays I love the quantity of this sound not the specific makers of it. But KZV, Giuseppe Carabino, KBO!, S.O.R. and other

bands from the Krdo Slonova Tape are just as great as the damaged Cleveland paranoid hardcore bands from the There Is More comp. I love compilation hardcore when tapes and record of various bands define a sound and a moment of a scene. International hardcore is important if you care about hearing interesting and real things.

I have stumbled into Constant Mongrels who continue to keep the quality of Australian punk high. Spent this week with listening to weird Aussie home recordings, but this band goes along the path where Eddy Current Suppression Ring had succeeded—playing lazy sounding post punk through filth filled garage lands without being pretentious. They are great, and this record sounds fun. Bit of Mekons and Fall on ecstasy. Not too bleak or desolated I can hear there is a sun that shines on them. It's more like the melancholy of empty spaces that was been shown by the setting sun at the end of forever summer. Not as proto sounding as Life Stinks but if you like to wear plain colored shirts and skateboard in a suite like pants then Constant Mongrels could be your jams.

More post jamming, God and the State is some 100 Flowers/Urinals related band with a perfected estranged sound that includes guitars that is moving around like a vicious snake is crawling around it's scared victim. No funk, no heavy bass, it's all guitar and sorrow singing. High tension and creative depression of people who think. After all they named themselves after Bakunin's work. Would be a great traveling music if you wonder through your hometown or about to lose yourself in a new city.

I can't get enough of the Vixens LP since it is a perfect hardcore punk record with noise, anger and craziness. It's not that they wanna sound weird or mutant. It's like they don't care about anything and anyone since they are here to make a big holy noise.

Have I said how great the White Wards LP is? It's so fucking great. That LP has anything that was ever great in hardcore. Almost everything but you forget about anything else when you are listening to them.

Another treasure I have found is the Kick from Switzerland. Can't get enough of that Hot Love scene. The Kick is some dreamland punk band with a singer who is angry and depressed. Guitars are speared out like a curtain of sound in a storm, layering another dimension of bedroom sorrow and creating chances to dance. It gives me a kick for real. I love Chin Chin, but this is much more unique. How the fuck could Switzerland be this good in playing punk? I love how personal those bands are, but after all the Swiss can fuck themselves. Women were able to vote there only in the '70s. That happened like 40 years ago. This means people there were so fucking stupid even 40 years ago. Their dads were a bunch of fucking assholes who thought making a decision and caring about politics is chained to their dicks. Another thing that is not backed with an answer—why? Fuck humanity!

By the time you read this my first kid will have been born. Being a music columnist I've not really talked about it (because why would you care?) but expect new columns on perhaps a slightly more relaxed schedule than normal for the foreseeable. I can honestly say that I'm thrilled to meet him, but boy… it's fucking terrifying to take responsibility for another living thing, much less a tiny little *person*. More updates as the situation develops, but I promise I will do my best not to become one of those tedious new parents who want to tell you about every stupid fucking thing their baby does. Babies are profoundly boring unless they're your own, and rest assured that I would be the last person to belabor the details.

So…punk. Is "punk" the right word though? Here we have the ACT WE ACT/SUN CHILDREN SUN split double flexi, and to call it "punk" is more of an acknowledgement of attitude and spirit than it is a genre descriptor. SUN CHILDREN SUN far outstrip their demo in the oddness stakes, working extensively in the media of Casio keyboard and slide whistle, marrying blast beats to summer camp chants and aggressive Theremin solos. The most incredible things about this music is that it is clearly meticulously written and executed yet for all that still feels genuinely spontaneous and fun instead of pretentious or forced. When the head-nodding garage riff gives way to the BEACH BOYS-esque gang chorus that's one thing, but I guarantee you you'll never expect the ensuing rap break. I appreciate that these guys (like the members of SWANKYS before them) come by their eccentricity

honestly, having a seemingly natural progression from hardcore to punk to experimentation to... whatever the fuck they're doing now. On the flip (metaphorically anyway) THE ACT WE ACT have more structure but plenty of weird of their own, blending '70s action movie soundtracks with math rock like YOKO KANNO covers played by the HOT SNAKES with ROCKET FROM THE CRYPT's horn section. Well done, but not necessarily my thing. Worth tracking down for sure! (Wesuck Records, say the name three times in a mirror and maybe they'll find you).

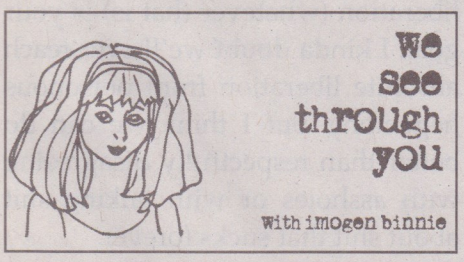
In a less abstract, but equally enthusiastically fun vein, Niigata city's own PISTOL JOKE return with a 6-song cassette EP. Proudly proclaiming themselves "local noise punk", PISTOL JOKE bring a slightly less noizy approach than their demo-cum-EP material, zeroing in on a more classically UK-derived (read: DISORDER!) attack. There's still plenty of guitar fuzz to be had, but the vocal is more confidently featured, as are the excellent gang-chorus backups on tracks like "I Love You" and "N-S-P-D". "N-S-P-D", by the way is an acronym for "Never Stop Pogo Dance", a nigh irresistible command if this tape is blasting anywhere in the vicinity. "Noise & Beer" is the most classically noise-core influenced of the bunch, blasting along like a later GAI barnstormer (and covering much the same ground lyrically to boot). The capstone to the EP is a blistering cover of TOM & BOOT BOYS' classic "Kill the DJ", delivered with probably more sincerity and genuine effort than the original. This is an absolute pleasure to enjoy, and I hope that it gets a wider release than this tape alone, though the cassette package (including ridiculously tacky/colorful patch and badge) is a sight to behold. SOLPAATOS are thanked in the liner, and it hurts my brain to think about how much fun a gig with those two bands on the bill would be. (Pistol Joke, pistoljoke1234@gmail.com)

Ok, so...THE ERECTIONS. I can't lead off another paragraph with a reference to fun, or ridiculousness, or enjoying oneself. This is a serious punk magazine! Serious business! Here's the nitty-gritty on THE ERECTIONS: they think all cops are bastards, they really fucking love pogoing and oi!, they work shitty jobs and live for their moments onstage and they tend to play lives with names like "Drunk Attack", "Punk Addict" and (my personal favorite) "Shall We Drunk?". Intense, emotional, political stuff from three young men who have no time for frivolity. All shtick aside, I like this even more than the 1st EP, it's got some really great sing-a-long choruses and a bit more of a '90s street punk feel than their earlier UK '82 only stuff. The packaging and booklet are fascinating in their own right, containing more photos of meticulously coiffed and turned-out Japanese punk kids than any five issues of *Fruits* combined. If I were younger and braver I would dare to dream that I could look half as fuckin' punk as these kids. (Pogo 77 Records, pogo77.com)

POKKOIDER (who seem to be from the North-ish parts of Japan) don't have much of an internet presence and haven't given much info to go on in their *Studio Demo*. I'm dying to know more. This thourghly blown-out recording offers up a solid double-handful of screaming hardcore tracks that straddle the line between hard-edged noize core and crasher crust style. The vocal is tremendous, really venomous and ugly like mid-period CONFUSE or early CROW. The band aren't afraid to punk it up either, there are a handful of '77-style breaks amid the speedy chaos. The fast stuff is obviously GLOOM influenced (the vocal even picks up a little GLOOM-style "Aaaaaaggggggh" when they really pick up steam). Special extra credit had to go to the drummer, who absolutely fucking nails this style, playing totally frenetically but with pin-point drumrolls you could set your watch to. The cherry on top of this noize sundae is the spot-on (and brilliantly executed) cover of "Hate War, No War...", a great song more than done justice by this youthful gang of instrument-bludgeoners. I lucked into a copy of this myself, but keep an eye out for this or other newer material by these cats, because this is the most exciting demo I've heard in months! (Pokkoider, pokkoidernoiz2011@gmail.com)

Finally, Italy's F.O.A.D. Records has done the world a huge favor and given the SORE THROAT *Death to Capitalist Halmshaw* CD the expanded double-LP archival treatment it already deserved. SORE THROAT, between their side-project status, frequently shitty if not openly hostile attitude and (unfair) perception as a joke band never really get the credit they deserve in the history of the Brit-core scene. But there are a consistent handful of fanatics who have always seen past the gimmick and appreciated the quality of the material. Fact is, this shit is sloppier, faster, angrier, cleverer and more authentically punk than pretty much anything that came out of the UK's late '80s "extreme music" scene (save brother band DOOM), and at

the end of the day they're the only band out of all of 'em to never put out embarrassing shit or get long in the tooth, because they were taking the piss while all those other bands were chasing bucks. The collection is built around the pioneering *Death to Capitalist Hardcore* EP (a 42-song 7" back when that was virtually unheard-of),and also features the '87, '88 and 1990 demos , compilation tracks and live sets from '87 and '90. The live stuff sounds pretty good for the source (cider-soaked tapes, I'm sure), but the main attraction is of course the re-mastered demo and EP material, which is absolutely horrendous (in the best possible way). The packaging includes contemporary reviews (many of them scathing), interviews, flyers and record art and it worth the price of admission by itself. If you've ever wondered where DEATH DUST EXTRACTOR got their name, or what the non-techno EXIT HIPPIES stuff is influenced by, or where the fuck those early '90s noisecore bands got the idea to write whole demos of 3-second songs, here's your chance to find some answers...and maybe discover your new favorite band. (F.O.A.D., foadrecords.it)



Rebellion and its Relationship to the History of Binary Oppositions and Mandatory Queer Anti-Binarism: A Primer for Punkers

Hey *Maximum*. Listen, stop me if you've heard this one before, but can we talk about how limited the idea of "rebellion" is?

I've been thinking about mandatory anti-binarism in queer communities. In 2014 there's like this expectation that all queers reject the gender binary, and that therefore we all reject all binaries: that Binaries are bad. This is weird because before, I don't know, the nineties, when trans liberation started to be understood as liberation from gender (as opposed to liberation as trans people), a lot of people—a lot of smart queers, in fact, like fucking Egg-Top Foucault and Mopey-Bones Barthes—did a lot of work dissecting binaries, looking at them, exposing the power differentials they concealed, and asking things like: what would the world look like if those power dynamics were different?

Like, not to get too deep into post-structuralism or literal deconstruction, but here is an example of a binary opposition: black/white. If you think about the relationship between black and white, right, there is a lot to think about, especially in terms of connotations. For example: white, the color, is often associated with purity or good, and black is often associated with badness, or depression, or evil or whatever: "I wrote this song at a very dark time in my life." There are other associations. Sunlight is white, night is black. Presence of light, absence of light. White is clean and black is dirty. Obviously, a ton of these are hella racist. The thing is, all this shit that's associated with these two colors is socially constructed—and it's socially constructed in a raacist culture. It could be different, but that's the way it is in this culture.

Okay. So in most binary oppositions, one of the elements is generally privileged over the other, which means it's constructed to be more powerful, or more desirable, or like, better than the other one. (This is probably related to the social justice use of the term privilege, but it's not exactly the same thing, at least in part, because there're a hell of binary oppositions that don't necessarily come with power or advantages. For example fire/water.) Under patriarchy—where we live!—the "male" in the "male/female" binary is privileged; we live in a culture that privileges maleness and masculinity. Similarly, in a white supremacist culture, whiteness is usually privileged over blackness. What's the opposite of bleach?

A cool insight that the poststructuralists had is that we can ask ourselves this: what happens if we privilege the other half of the binary? What would it look like if, for example, we privileged queerness over straightness? The simple version of this thought experiment would be, y'know, imagining a literal flipped version of the heterosexist society we live in: a society where queers are more employable than straight people, get to be president, and live in gated communities. But a more complicated version of this experiment allows us to ask: what would be the specifics of privileging queerness over straightness? What, specifically, would that look like: what are the daily micro-aggressions that accompany the privileging of heterosexuality—what underlies them, what happens if we trace them backward in time and look at how they came to be, and what would it look like to pick them apart and flip them? Or check this out: what happens when we pick apart the ways they're constructed, and then deconstruct them?

Where would babies come from

in a queer supremacist society?

Would the gated communities all have their own rambles and panhandles for cruising?

When you deconstruct what appear to be straightforward binary opposites, you tend to find a serious lack of symmetry.

It gets weird quick. I feel like once I read an entire deconstructionist essay about a single mention of a toe in a Henry James story or something. To be honest with you, I feel like I probably don't really understand deconstruction that well. (Maybe nobody does. It's hard to tell.) My point isn't that deconstruction is a solution to the queer political identity politics Tumblr morass we live in right now, where the privileged perpetuate the oppressions they grew up with in hegemony. My point is this: I think it might be more productive to interrogate binaries than it is just to reject them outright all the time. I'm a lot more interested in what we can learn from interrogating the power imbalance between, for example, trans guy / trans girl, than I am in the limited, rebellious empowerment that comes from rejecting all binaries forever.

Which is not to say anything bad about non-binary gender identities, by the way. While I feel like sometimes performances of nonbinary gender identities can read as a mockery of binary trans identities—"look how much all these gendered signifiers have no power over me!"—I'm not trying to say that everybody needs to have some sort of binary, but extremely nuanced, gender identity. Fuck that, obviously. Some people aren't male or female, or they're both or they're in between or something else; that shit is obvious, that shit is easy to understand and anyone who doesn't get that can go to heck. I'm not trying to say "embrace all binaries;" ironically, boiling down the point I'm making to "you're either for binaries or you're against them" would be reductively binarist.

Binary oppositions necessarily oversimplify to the point of obfuscation. Instead of rejecting them—whatever rejecting them might even mean, since they're in effect in the culture at large no matter what you or I or anyone else thinks of them—I think it's valuable to interrogate them.

Here is where I'm going with this.

Rebellion lets the thing you're rebelling against set the terms of what you do. How many dudes have you known who hate their dads, who never stop talking about how much they hate their dads? Who don't want to be anything like their dads, who talk about what an asshole their dad is every time they have one or more beers—who spend their whole lives rebelling against their dads?

Or how many punkers do you know who hate cops so much that they just won't shut up about it and you're like dude, we all fucking hate cops, cops are the worst, we get it. But they're like, confrontational toward cops, up in cops' faces, and you're like... what is the point of that? What do you think you're accomplishing here? Like, they're so mad at authority that they just keep getting sucked into these situations with cops and you're like, dude, wouldn't you rather be doing, like... literally anything else, than picking fights with cops?

Y'know. The thing with the person who wants to talk shit about the government more than he wants to figure out a way to live with less government in his life.

Whatever. That's cool, if that's what you want to do. But I guess I just think rebelling against something, in the end, is not a route to liberation from that thing. You need to go beyond rebellion. If you come from a redneck hick town where everybody is a conservative homophobe, being a good liberal and having polite disagreements with them is a kind of rebellion; so is wearing a rainbow pinback or putting a gay bumper sticker on your car or whatever. Moving to the mountains of Tennessee, having gay sex with bears and practicing witchcraft is closer to liberation. So is killing all the grass at the football stadium or writing the word "fag" on everything.

...I'm having trouble writing about this because despite the fact that I try to write to you, *Maximum*, like I'm cool and I don't give a fuck about anything, I don't want to just be like "rebellion is useless." But I feel like it's a dead end kind of. Like it can be a tool, but it's not going to get you there, wherever there is. Maybe it can be a useful step on the way to liberation, if liberation (whatever that is) is your goal. I kinda doubt we'll ever reach absolute liberation from poisonous hegemony, but I think we can do better than respectfully disagreeing with assholes or with talking shit about shit that sucks forever.

How many trans women come out and spend years writing essays that are like "these are the stereotypes about trans women but they're not true for me so therefore they're wrong ergo end transphobia now!" These essays give so much fucking power to bullshit transphobic stereotypes. Those stereotypes

already had power, don't get me wrong: they're what most people who aren't trans women—and some who are—think trans women are. But imagine a world where those stereotypes don't have power: then what would you do, if you didn't have stereotypes to yell about: sleep all day? Or would you start a band, grow a fucking root vegetable, and give yourself some tattoos? Guess what, you can tattoo yourself with a fucking pen and a safety pin; you can borrow some drums and a bass and start a band right now. Maybe you're preoccupied at the moment with those stereotypes because you've been force-fed them so hard all your life, but the reality is that those stereotypes were irrelevant, the whole time, to your ability to start a band or give yourself a tattoo. You could've spent at least some of the time you spent thinking about them learning chords so you wouldn't suck so bad at guitar right now.

You were wearing the fucking magic shoes all along!

The call was coming from inside the house. The real prize was friendship!

I think that's where a lot of talk about binarism in queer communities stands right now: preoccupied with binaries and stagnant. But we've got spaces in which our friends and other queers understand that gender does not have to mean "either Donna Reed or James Bond." What are we doing in those spaces? It seems like we do a lot of proselytizing, to each other, as we all nod and sparkle our fingers, about the fact that gender does not have to mean either Donna Reed or James Bond. That's barely even an analysis, though: most women are not Donna Reed. The gender binary we're all so stoked on rejecting is super fucking simplistic, but so is the uncomplicated rejection of it—framed as radical politics—and then this weird thing happens where people who are not Donna Reed or James Bond feel like they're kind of trans, in a way, because they're uncomfortable with normative gender roles. As if anyone were comfortable with normative gender roles.

Rejecting the gender binary sucks as an endpoint. I feel like, at least among queers, we get it: the gender binary is an oppressive construct. But when that's all we ever say about gender—"that fuckin binary, man, it sure is an oppressive construct"—then all we're doing is acknowledging that it sucks. We're not picking it apart or moving past it. I want to know what moving past this analysis looks like, but the thing is, I don't know how far we can move past it by refusing to look at it in more depth than "this is fucked up and gross." What, exactly, is fucked up about it? What specific power differential is at play in trans man/trans woman dynamics? What are the specifics that characterize the trans/cis binary opposition? I feel like we as queers have just, like, forgotten all these tools and modes of thought we used to have.

But when our analysis isn't even an analysis, this weird thing happens where normative oppressions slip in: we all totally reject binaries, instead of acknowledging the power they hold, and then we're surprised when our subculture unintentionally replicates the sexism, racism, classism, and other fucked up shit that goes in the culture at large. The reason there're no trans women in your community, but there are a hell of trans guys, is that rejection of gender is not analysis of gender, so of course you're privileging maleness and masculinity. You came up in a culture that taught you to do that. A similar thing happens when your analysis fails to include race: white people unintentionally perpetuate white supremacy. Same with class. Same with everything.

...Ugh, whatever, I don't have a conclusion and I feel like that was pretty convoluted. Whatever, punker—if you want to read a column where there's a story that makes sense, go read George Tabb. I heard he wears women's jeans. Email me: imogen@keepyourbridgesburning.com. Also I have a novel out, you can get it from topsidepress.com/nevada if you're into books. Also you guys, I can't believe I never listened to Envy, what the hell? Holy shit. I am so fucking stoked on Envy right now.

What has to be stressed here, regardless of the philosophical foundations of Anarchism, is that National-Anarchism is Anarchism sui generis. *An Anarchism of its own kind. We are not answerable to or responsible for the actions of those who also happen to call themselves 'Anarchists,' be they contemporary or in the past.*

Troy Southgate

When I hear the term *sui generis*, I reach for my gun. Also, the term "beyond left and right." Both are attempts to provide a patina of philosophical respectability to the idiocy that is National Anarchism (NA), an oxymoron if there ever was one.

Two columns ago, I discussed the relationship of capitalist libertarianism to historical libertarianism, that is, to old school anarchism. I didn't require more than a sentence to position anarchism, which referred to itself as social anarchism, within the context of socialism or the Left as a whole. Individualist anarchism, up to and including its current capitalist iteration, is categorical in identifying the various schools of social anarchism as leftist. And that tiny yet shrill tendency calling itself post-left anarchism, first promulgated by *Anarchy, A Journal of Desire Armed*, acknowledges the leftism of much previous anarchism by defining itself as "post." That NA describes itself as a unique "category in itself" suits most anarchists just fine, as they would be happy to be completely rid of these poseurs. NA is far from Fascism *sui generis*, however. In point of fact, NA is Fascism, simple and unadorned and quite generic.

Which brings up the tricky task of defining Fascism proper. The thumbnail description associated with Fascism is that it's an "anti-liberal, anti-Marxist, anti-capitalist revolutionary ultra-nationalist ideology, social movement and regime." This tweet-length one-liner is woefully insufficient for most academics interested in researching the nature of Fascism and coming up with a paradigmatic "Fascist Minimum" that can encompass as many types of ultra-right ideological/social phenomenon as possible. But for those on the ultra-right, the above sound bite of a description is too definitive because it tries to nail down what seeks to remain intentionally vague, flexible, and *sui generis*.

I noted the explosion of political ideas, associations and actions, left and right, that occurred from the *fin de siècle* to the beginning of the second World War. With respect to the European ultra-right in the decades inclusive of and following *La Belle Époque*, and aside from Mussolini's Fascism and Hitler's National Socialism, there was political futurism, Traditionalism (Evola), *völkisch* nationalism (Dickel), *Novecentismo* (Bontempelli), Maurras's *Action Française*, young conservatism (Jung), conservative revolutionism (van den Bruck), Franco's Spain and Salazar's Portugal, national revolutionism (Jünger), the German *Freikorps*, the Croatian *Ustasha*, National Bolshevism (Niekisch), leftist "universal fascism" (Strasser), Codreanu's Iron Guard, Perón's *Justicialismo*, *ad nauseum*. This is by no means an exhaustive list of fascist, quasi-fascist, para-fascist, and crypto-fascist tendencies, movements and regimes in this era, and in a European context.

Despite the short-lived attempt to found a Fascist International Congress at Montreux, Switzerland in 1934-35, the relationships between these highly fractious tendencies, movements and regimes were often less than cordial, and sometimes quite brittle. To briefly illustrate: when National Socialist Germany and Fascist Italy formed their Rome-Berlin Axis in 1936 it became clear that Mussolini's Italy was to play "second fiddle" to Hitler's Germany in military expansion, empire building, and war against the allies. The Allied invasion of Italy led to German intervention and invasion to shore up Mussolini's Fascist regime, resulting in the consolidation of the rump Italian Social Republic in northern Italy in 1943. The pseudo-leftist Salo Republic proved a "shrinking puppet-state of the Nazis in economic and agricultural production, in foreign affairs, and in the military campaign against the Allies." (Roger Griffin) Both Germany and Italy came to the aid of Franco's Nationalist rebels in Spain with military and financial assistance between 1936 and 1939. After Nationalist victory, Franco joined with Mussolini and Hitler to clamp down on liberal, democratic, secular social elements generally, and specifically to smash the international socialist working class, from anarchist to Bolshevik. But, given that *Francoismo* was above all traditionalist in orientation, Franco also dissolved the overtly fascist Falange as a party, declared Spanish neutrality, refused to enter the war as an ally of Germany, nixed a plan to seize Gibraltar and close the Mediterranean to the British fleet, and even allowed Jewish refugees escaping the Nazi Final Solution to transit Spanish territory. Italian Fascism made easy accord with the monarchy and the Vatican. Rightwing Italian critics of Mussolini and his Fascist regime were rarely imprisoned, but were occasionally placed under house arrest. Julius Evola was kept at arms length, never embraced but never renounced. Hitler's National Socialist Germany was far more brutal in dealing with right wing

critics and competitors. During the Night of the Long Knives (Operation Hummingbird) in 1934, Hitler ordered the murder of aristocratic and Catholic conservative opposition figures (von Bose, von Schleicher, von Kahr, Klausener, and Edgar Jung), as well as the purge of National Socialism's left wing. Ernst Röhm, leader of the Sturmabteilung (SA), was first imprisoned and then killed, while Nazi leader Gregor Strasser was assassinated. His brother, Otto Strasser, was driven into exile. The literary figure, war veteran and national revolutionary Ernst Jünger was kept under constant surveillance by the regime.

(Röhm and the Strasser brothers considered themselves "second revolutionaries." Yet it would be a "historical mondegreen," referencing *Death in June*, to believe that the actual history of the Third Reich would have been much different had either of these three been *führer* instead of Hitler.)

Fascism guilefully thinks of itself as *sui generis*, beyond left and right. The various groupings within and surrounding Fascism, as well as its National Socialist "blood brother," each insist on their status as *sui generis*. In attempting to synthesize a violent opposition to Enlightenment liberalism, Marxism, and capitalism with an embrace of populism, revolutionism, and ultra-nationalism, these ultra-right ideologies, movements and regimes exemplify not fusion and unification but splitting and division. Their sense of distinctiveness and uniqueness might be laid at the feet of Nietzsche and his philosophy of aristocratic individualism, what Jünger called the sovereign individualism of the Anarch. Yet more fundamental socio-political causes must be cited. Unlike Marxism's highly programmatic politics, the Fascist ultra-right was decidedly less programmatic, and what platforms it did generate were intensely idiosyncratic. Leninism posited a scientific, universalist, international socialism that, when corrupted by nationalism, devolved into particular socialist types, say, a socialism with Chinese or Vietnamese or Cuban characteristics. By contrast, the particular cultural, social and national characteristics of the countries out of which Fascism arose, combined with Fascism's innate syncretic tendencies, has produced a plethora of Fascist types. Consider the problem of nationalism. In opposition to the secular nationalism born of the Enlightenment, there is Evola's Traditionalist pan-European Imperium on the one hand and on the other hand de Benoist's Europe of a thousand flags comprised of separate tribal *ethnies*. Way stations along this spectrum are *völkisch* pan-Germanic Aryanism and the Romantic organic nationalism that was a fusion of local ethnic groups within a given nation-state. Then there is the issue of racism. National Socialism's biological racism and virulent anti-Semitism stands in stark contrast to Italian Fascism which was relatively free of anti-Semitic and eugenic strains until influenced and then subsumed by Nazi Germany.

Academics and intellectuals, whose job it is to formulate unifying theories and overarching explanations of phenomenon, have been stymied by the variegated nature of Fascism. Attempts to define a "Fascist Minimum" have been as diverse as Fascism itself. Marxist approaches have predominated, and at times have been augmented by post-Marxist modernization, structural and psycho-historical theories. Liberal reactions to Fascism have remained thoroughly splintered, ranging from Nolte's theme of resisting modernization to Payne's understanding of a new kind of nationalist authoritarian state. A related conceptual constellation offered by Mosse's "third way," Sternhell's "new civilization" and Eatwell's "new synthesis" hints at a way forward. Personally, I find Roger Griffin's summation that "Fascism is a political ideology whose mythic core in its various permutations is a palingenetic form of populist ultra-nationalism" the most convincing.*

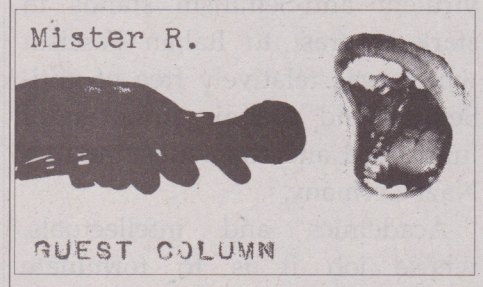
Which brings us back to National Anarchism. Troy Southgate has been engaged in "serial Fascism" based on a "palingenetic form of populist ultra-nationalism" for most of his political career, pursuing the next big Fascist thing from the National Front, through the International Third Position, the English Nationalist Movement, the National Revolutionary Faction, Synthesis and the journal Alternative Green, to his current New Right and National Anarchist affiliation. "As a prelude to an anticipated racial civil war and a collapse of the capitalist system," NA seeks to "[E]stablish autonomous villages for *völkisch* communities, which have seceded from the state's economy and are no-go areas for unwelcomed ethnic groups and state authorities." Setting aside the ersatz weekend hipster tribalism of your typical Burning Man participant as an outright insult to aboriginal realities, NA's anti-statist ethnic tribalism is,

in actuality, well within the range of Fascist nationalism demarcated by Evola and de Benoist. NA's racism falls within the spectrum defined by German Nazism and Italian Fascism as well. ("My race is my nation," or so goes the White Nationalist slogan.) Whether NA prefers mutualism or autarky to national socialism or corporatism for its so-called anti-capitalist economics is also not unusual. Presenting itself as a resynthesis of "classic fascism, Third Positionism, neo-anarchism and new types of anti-systemic politics born of the anti-globalization movement" simply reveals the syncretic character inherent in Fascism as a phenomenon. That this segment of the "groupuscular right" champions a "a stateless palingenetic ultranationalism" amounts to subtle nuance, not radical difference. Nothing distinguishes NA from Fascism proper. Nothing *sui generis* here. Absolutely nothing.

So, let's forego all the academic abstractions and get down to brass tacks. Individuals who claim NA talk to, hang out with, organize among, and act alongside fellow ultra-rightultra-right Fascists. They claim to "go beyond left and right," but they fully identify themselves as New Right. If NAs rear their ugly pinheads on internet forums like anarchist LibCom or leftist RevLeft, they are immediately identified, isolated, and purged. And if they openly show their faces at explicitly anarchist and leftist events, they risk a serious beat down. In contrast, NAs can and do freely join, discuss, argue and debate on white nationalist/white supremacist forums like Stormfront. They're also welcome on disgruntled anarcho-individualist and self-styled pan-secessionist Keith Preston's greatly attenuated Attack The System forum. His American Revolutionary Vanguard argues that "the mainstream of the anarchist movement has become unduly focused on left-wing cultural politics, countercultural lifestyle matters, and liberal pet causes." His stated goal is to go beyond the Left/Right political spectrum to: "work towards a synthesis of the currently scattered anarchist tendencies. These include anarcho-collectivism, syndicalism, mutualism, post-structuralism, Green anarchism, primitivism and neo-tribalism from the Left, and anarcho-capitalism, anarcho-monarchism, anarcho-feudalism, national-anarchism, tribal-anarchism, paleo-anarchism and Christian anarchism from the Right."

Fuck this fascist noise!

PERSONAL PROPAGANDA... To find out my real name purchase my book, End Time, from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called Fim in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I can be contacted at hooligentsia@me.com.



Ask Mister R:
A new column for people who wanna know the accepted spelling of the word *mixtape*.

I don't think anyone should take advice, but there are probably a lot of things we can talk about, so we might as well do it here.

Dear Mister R.—

I live in a house where we have shows and they are really fun. I feel like I'm doing something good for my scene, but I have these new neighbors with a baby. They don't seem to mind the shows and parties, or at least haven't said anything, but I don't want to be a shithead. What do I do?

I think depending on the neighborhood you live in, I would offer two very different opinions on the subject. My first inclination if, for instance, you were telling me about having a show in a privileged, rich, family filled suburb, would be to suggest disregarding their feelings entirely. Let the bands play until the cops show up, which they inevitably will time and time again. I mean, how often do your parents go out of town anyway? This could be your only chance to enjoy that *Pretty in Pink* style party popularity you've been dreaming of all freshman year! Your neighbors will get over it, but at your high school you'll be a legend.

If you do not live in this kind of neighborhood and you don't want to be a shithead, you'll probably have to talk to the people who live near you. You'll probably make sure that your shows are over by ten or eleven—maybe not if it's a weekday—and you'll always wake up before noon to clean the beer cans out of the front yard. But don't do it because of the baby. Having a family doesn't entitle you to any special attention, but living in a neighborhood where people are already disenfranchised, and where

the police wouldn't waste their time showing up even if they were called, requires you to be a more respectful member of your community. There is a restaurant in my neighborhood in West Oakland that I can't decide whether or not I should frequent. It just seems like an environment I shouldn't be contributing to, you know? The young people, new to the neighborhood, hang outside of it drinking coffee and the bad trendy tree art on the front of the building makes me want to never know how good of a breakfast sandwich they're offering. But, realistically, that's not the problem, right? It's not like low-income households don't drink coffee, or need a place to eat delicious breakfast sandwiches. This is, in fact, pretty much the only place to eat anywhere near us, so it would seem to be great for everyone if they were successful. Unless they alienate the people who have been living here for years by charging an impossible amount of money for coffee or presenting an attitude of entitlement and fear while they "slum it" in "the ghetto". Basically, stop alienating your neighbors; even if you've lived near them forever, we can't assume that things left unsaid are totally fine just because they fit our agenda. Oh, and the punk scene called. They said thanks for not getting your space shut down.

Dear Mister R.—

I've been going through a breakup and have been really confused, angry and hurt. I saw the lyrics of my ex-person's band, and a bunch of the songs are about me and I am really annoyed that they can just go out and write a bunch of songs that make me out to be a villain, and call it art, and everyone will accept it as fact. People listen to these songs and sing along to the words and feel like they can really relate; then they know they were about me and think I was shitty and the other person was an angel. Do I actually hate art?

First of all, you've gotta remember that even though punks watch Law and Order, they still hate the police. I mean, I know all the words to the Guns N' Roses album *Appetite for Destruction*, but I'm definitely not convinced that Axl Rose is a good guy just because he pretends to be one during that breakdown on "Rocket Queen." And while I am sorry to say it, you are going to have to deal with the fact that it is everybody's scene and everybody does get to use it to write crappy venting songs that other people relate to. We, as a group, definitely have the opportunity to reject harmful hateful bullshit that we don't want to see in our scene, whether it's political or personal or whatever. You need to decide what is considered crossing a line for you and for your community, and what is an appropriate response. There are lots of different ways people handle situations in which they feel attacked; some as simple as not attending those shows, or having conversations with people about what is happening and the ways in which they are being affected—and in extreme situations there's always outing and ousting.

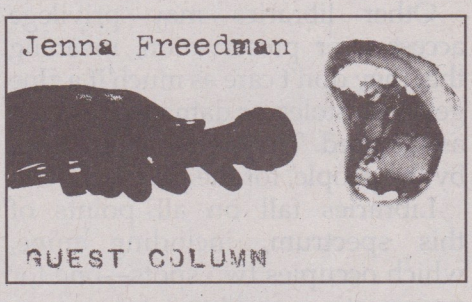
If these songs are mostly "woo woo woo, you hurt my feelings, yeah yeah yeah," you can take comfort in knowing that when people are listening they're probably relating less in judgment and are more likely trying to mold the songs into their own personal sad sack anthem of break up. I'm sure nobody thinks of Dave Coulier any differently than they did before Alanis Morissette's smear campaign, but I'm pretty sure people angrily sang along in solidarity for at least a small part of 1995. Self absorbed as we are.

You might actually just hate art. Art is kinda stupid, or at least, you know, artists…

Unsolicited Bonus Advice!

If your mohawk is so tall that you can't ride comfortably in a car, you look about 75% less tough than you did before. Try riding a bike to the show instead!

Send whatever you want in email form to: askmrr@mail.com. But if you send it, we just might print it. Consider yourself warned, punk.



PUNK AS A ZINE LIBRARY

People often ask me if zine makers ever express a punk rock suspicion of librarians wanting to shelve zines in their library collections, perhaps in the process coopting zines' message and ethos and maybe stealing their soul a little. Fortunately for people like me who wants to preserve and provide access to zines, the answer is no. Over the last ten years of curating the zine library at Barnard College in New York City I have had three or four people ask me to remove their zine from the collection, but for reasons of privacy not principle. In order to promote understanding between punk zinesters and librarians, I thought it might be nice to share some info on the what, why and how of zine libraries with readers of *Maximum Rocknroll*.

A Library's Mission

Everything I will describe below is in some way informed by the library or collection's goals in life. Sometimes people get upset when a library—or more likely an archive—wants to know their business before letting someone see its zines. When an archive or special collections library does allow you access to the zines, they may restrict what writing implements you can use and whether you can photocopy or photograph the zines. They might even make you wear white gloves while reading zines. (Not usually, but a girl can dream!). Being persnickety does not make a library or archives evil. It just means that they're focused on preserving zines (for research and as evidence of punk rock lives for people in future centuries).

Other libraries may privilege access over preservation, meaning that they don't care as much if a zine gets lost, stolen or damaged, as long as it's used. They're all about zines by the people, for the people, now!

Libraries fall on all points of this spectrum, including mine, which occupies two spots—one for preservation and one for access. (Because we try to get two copies of each zine, the first lives in an acid-free blue box in a climate-controlled environment, and the second goes into the open stacks for people to borrow and use in any way they see fit in the privacy of their own home or on a Greyhound bus.)

Library statements and policies also govern what's *in* our collections, not just who can see/use the collection. Sometimes it's obvious from the library's name, e.g., **Queer Zine Archive Project** or **POC Zine Project**. If the collection is in a women's college, like **Barnard's** or **Smith's**, you can guess that there's at least some emphasis on zines by women. (Trans-inclusive, in case that needs to be said. To most zine librarians it doesn't need to be said, because it's understood, but we spell it out, in case it's not obvious to everyone.)

Acquisitions

Some of the ways we get zines:

Donation Collector—This is often long after the donor acquired the zines themselves. Usually the person was a participant in zine culture and got the zines by trading or buying the zines. Normally they held onto their zine collection until their parents evicted the zines from their attic or basement or until some kind of disaster scared them into wanting to find the zines a safer home. (That's what happened with *Action Girl* Sarah Dyer and the reason she donated her collection to the **Sallie Bingham Center at Duke University**.)

Creator—You give us your zines at zine fests and readings, through the mail or digitized via email. I have long struggled with a word to differentiate official-type libraries (e.g., public, academic, or school) from DIY library projects. Milo Miller from QZAP likes to call workers at the latter "barefoot librarians." I like "chosen community" as a potential descriptor. As for libraries where the librarians are paid and have a graduate degree or two in librarian science and/or a related field, "professional" sort of works, but I'm open to something better. That said, personally I think professional zine libraries should always pay for zines other than unsolicited donations, though. We pay for expensive books and mad expensive journals that enrich not their creators, but their publishers, so the least we can do is fork over $2 bucks for your zine that cost you $3 to make.

Some libraries can't do the right thing, because of administrative red tape or institutional bigotry toward self-publishing. Hate the sin, but try to love your librarian anyway.

Other libraries, typically self-funded community spaces, are spending all their money to keep the space running, so when they can't afford to pay for any of their stuff, wanting your zine for free is legit.

Trade—this is one of my favorite methods. It equalizes the relationship between zinester and zine librarian. A lot of zine librarians make zines. There is a collection of library worker zines at the **University of Wisconsin's library school**.

Purchase—We buy zines at zine fests, bookstores, infoshops, distros and Etsy. I guess some libraries buy them from eBay and professional collectors, but that doesn't seem to me to be the norm. I once bought zines from a third party collector, but would be unlikely to do it again. I'd rather save my budget for paying authors and artists.

Cataloging

Librarians and historians, too, sometimes say that if an item isn't described, or even on the right place on the shelf, it doesn't exist. That's a snooty attitude, but not entirely without justification in the context of a library or archive. Library catalogs and archival finding aids can do as little as listing author and title information or can go into much more detail with official Library of Congress Subject Headings (LCSH—look it up!) or more casual keywords, descriptions of the zines, and reproductions of their covers.

Much of this work is subjective, even though many librarians try not to inject judgment or analysis to their descriptors. Even so, we're stuck with language meaning different things to different people. For example, the LCSH for American Indians/Native Americans/Indigenous people of the United States is "Indians of North America" and its closest approximation of the concept of "queer" is "sexual minorities." Neither of these terms are likely to be embraced by the majority of punks or zine makers, and yet sometimes librarians choose to use them because it helps zines to be more visible in library catalog searches. Cataloging is focused on the researcher, rather than the publisher.

Most zine libraries have some kind of online public interface for

their catalog. Some are on the open web as lists (like the **Denver Zine Library**, in searchable databases (like the **Independent Publishing Resource Center**) or via services like LibraryThing (like **Soapbox**). Others are part of larger library catalogs (like Barnard's) and/or are included in a giant cooperative catalog called WorldCat. Google Books is now harvesting WorldCat records, so lots more zines are now appearing in search engine searches, which can be a little unnerving to someone who made a zine in the 1990s and is doing a little self-Googling and finds a keyword rich description of something they made as a teenager that may or may not reflect their current views.

If you don't like how your zine is described, get in touch with the zine librarian; there's a good chance they'll change it. We work hard to be responsive to the zine community. Many of us are extra sensitive to zine makers' concerns because we share them. I myself have reached out to a zine librarian when I felt uncomfortable about seeing my zine represented in a collection without being consulted, and the zine librarian welcomed my feedback.

Are Zine Libraries Punk?

I'd like to think the answer is yes, but that is for you to decide. It's not like there's one definition of punk. To me, the punk ethos of DIY and mutual aid are well-reflected in zine libraries. Libraries are like free stores for books, databases, data, DVDs, internet access, community meeting space and more. Zine libraries are including punk with its raggedy and radical viewpoints into history by asserting and preserving our voices in public, academic, digital and other libraries and archives. We are doing so in a loving and thoughtful manner, challenging what is privileged by many libraries' holdings.

Getting the unmediated thoughts of people normally outside of mainstream publishing (except as case studies and other types of subjects written about by educationally and otherwise privileged yet uniformed people with their own agendas) is a radical and powerful act. While it may not be the women of Liberia ending a civil war, it's making sure that people involved in revolutionary acts, large and small have their stories remembered on their own terms.

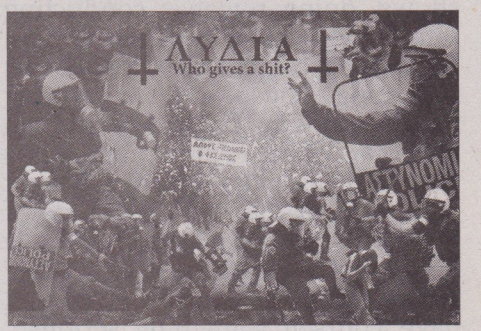
Andrew Beccone, founder of the **Reanimation Library,** put it this way in an email to me, "I agree that there are some very strong resonances to activism at work in the DIY spirit of the library. I learned most of that from playing in punk rock bands for many years in Minneapolis. In many ways, I think that the library is the most punk rock thing that I have ever done."

Resources

Find a zine library near you:
zines.barnard.edu/zine-libraries
Discover other zine library resources:
www.zinelibraries.info
Join a zine librarians group:
groups.yahoo.com/neo/groups/zinelibrarians/info
www.wemakezines.ning.com/group/zinelibrarians
Celebrate International Zine Library Day:
zinelibraryday.wikispaces.com
Attend a zine librarians unconference:
zinelibraries.info/category/zluc
Or at least bring your zine librarian a donut:
clpzines.wordpress.com/2013/08/09/d-o-n-u-t-s.

Zine libraries and library resources mentioned here

Barnard Zine Library:
zines.barnard.edu
clio.columbia.edu/catalog?&&q=zines&search_field=form_genre (example of a library catalog-type catalog)
Denver Zine Library:
denverzinelibrary.org/catalog (example of a list-type catalog)
Duke University:
www.library.duke.edu/rubenstein/findingdb/zines/dyer (about a flood in Sarah Dyers's basement being the origin of the zine collections there)
Independent Publishing Resource Center, IPRC:
www.library.iprc.org (example of a database-type catalog)
POC Zine Project:
poczineproject.tumblr.com
Queer Zine Archive:
www.qzap.org
Reanimation Library:
www.reanimationlibrary.org (not a zine library, but since I mentioned it, here's the link)
Smith College:
asteria.fivecolleges.edu/findaids/sophiasmith/mnsss356_main.html
Soapbox Zine Library:
www.librarything.com/catalog/soapbox (example of a LibraryThing catalog)
University of Iowa:
www.lib.uiowa.edu/spec-coll/msc/tomsc350/msc331/fanzinescollection.html (example of an archival finding aids)
University of Wisconsin SLIS:
www.slislib.library.wisc.edu/collections/zine.html
WorldCat zine holdings:
worldcat.org/search?q=su%3Azines&qt=advanced&dblist=638 (In this free version of WorldCat there's no way to separate out things that are about zines vs. zines themselves, which is why so many of the top results are books.)



I feel like I do one of these updates every few months, but when you're coordinating this thing time goes by so fucking fast! We're thinking two months in advance, working on three to four different parallel timelines, sitting alongside 30 years of punk history, an archive of 45,000 records, helped by a group of 150+ shitworkers dotted across the planet!

Sitting in the coord seat is one of the most exhilarating experiences and I feel extremely lucky and honoured to be doing this! (It can also be exceptionally aggravating at times, and I know I've almost suffered three heart attacks in front of that screen, but whatever, all in a day's work as über-human. Do it all smoking a cigarette on one leg while scratching my arse. (I know, my modesty kills me too.)

MRR isn't just a magazine. It's not just a radio show, website, an archive. I know some people who live online in the virtual world, and thus think they are authorities on everything think *MRR* is run by a bunch of political hyenas (which is, in part, true) and funded by leprechaun gold (which I assure you were are not), but it's not just that. We are all part of a living, throbbing organism; a diverse circus of freaks and geeks, all excited and inspired enough by this institution to donate our time and effort, to keep it going, to help it thrive. Some things are bigger than us and I respect that.

From the moment we start the cycle, every single thing that comes through our door or inbox is handled by us and we have people helping on all levels. From unloading the pallet every month with the new issue and stuffing your issue into an envelope, filling out the online orders or picking up the mail from the post office and processing everything; scanning, proofing, editing images and text, doing layouts; producing radio shows, doing reviews; conducting interviews, transcribing audio files, translating content for the website; designing house ads, submitting to the Monday Photo Blog; green taping and filing records…and this is only in regards to who around right now. Add to that the thousands (if my calculations are right) that have been involved in one way or another before this period in time, and you have yourself something seriously massive.

The amount of transactions between the readers and us is also crazy! Be it a T-shirt order from France or a sub renewal from Philly; an email about an ad for a West Coast tour or a tour report guest column; a new volunteer, a returning reviewer; a new distributor in Australia, a layout person in Barcelona or a photographer in Jakarta; an interview from Slovenia or a scene report from your town! The readers are the contributors—that's the magic of this magazine, that's why it keeps going, because people want and can be a part of it. Without the readers this magazine would be like many others: done. But *MRR* can *never* be done. So long as there are people with something to say, the integrity to back it up and the brains to get it done, *MRR* will always exists. (Oh, an unhealthy relationship with coffee also helps).

In any given day I am whooshed through different regions and time zones, just by sitting at our computer. I can feel the scale with which we are working, the outreach and connectivity, and it's truly the reason I wanted to be coord in the first place. I have felt this connectivity before and it's like a surge of adrenaline straight to your heart. It makes all the stiff hours in front of a computer worth it. It makes all the angry letters, rude emails and ignorant comments disappear. I've said this before and I'll say it again for those of you who live elsewhere to this reality we inhabit called the here and now: everyone here works really hard. USPS is not our ally; unfortunately, neither are foreign customs or the skyrocketing rent prices of San Francisco. Every month is a struggle to make it work; and not for lack of organization or effort, oh no! The operations in place toady are based on a collective experience of about a century or so—if you add up past coordinators' experiences into one pool of knowledge and advice, I mean—and we are constantly trying to improve. So, have patience with us dear reader.

If you read Ray's column, you'll already know that *MRR* is doing shows yet again! Yes! It's official and we're stoked! *MRR* alongside Thrillhouse Records will be doing shows, every second Wednesday of the month, at the Knockout on Mission Street. We're got a crüe of about six people who are helping us book them, and we're aiming to be able to include local as well as touring bands!

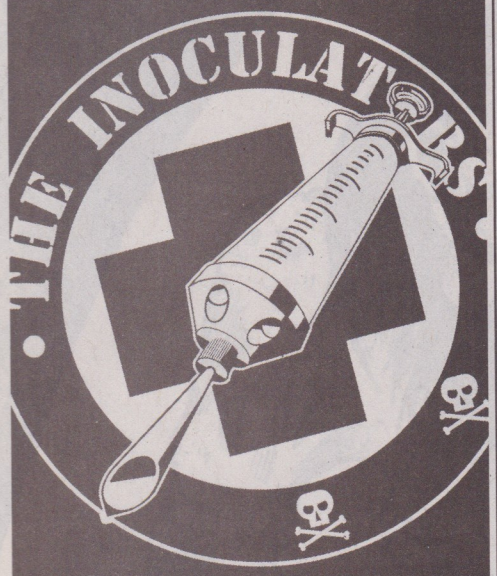
Speaking of shows. San Francisco is definitely not the easiest place to book all-ages shows, as some of you may already know or have experienced. Most of the shows are (or rather oftentimes have to be) bar shows, or one-off house shows, or… wait, I think those are the only two options in SF right now. Ties with Submission are no longer there, Thrillhouse is taking a break and the Fortress just closed down. But hope springs eternal and action speaks volumes.

About three years ago it must be now, two *MRR* shitworkers set out on a mission. They knew it would be tough, they knew it would take ages, they knew it might not even work, but, in true DIY punk fashion, they tried it anyway. They went through every step of the tedious process and red tape to start their own non-profit. They did all the research, filed all the paperwork, badgered the city to follow up on it, and sent in more paperwork. Ample patience and determination were required; the whole process took fucking months! Then, they waited. And waited some more. But one day, a few months ago, they got a letter in the mail. The SF All Ages Art & Music Project (AAAMP) had been approved! One of the punks behind this project mentioned to me that the name sounds a bit lame, but I beg to differ. An amp is not only an integral part of any punk rock show, but the word amplify also means to intensify, to augment, and by doing this project they are literally and metaphorically helping amplify the SF punk scene. In actuality, reason the acronym is such is because, not only did it sound legit and it helped them go trough non-profit paperwork without much question, but it also allowed them to fly under the radar with city permit processing: getting approved for an art gallery that hosts musical events is obviously less threatening than what punk is actually all about.

In addition to that, AAAMP is also our new fiscal sponsor! That means y'all can still make tax-deductible donations (which would support projects like the crazy record and zine archive we maintain) plus it also allowed for us to kick our old sponsor for mishandling our account (and that's a diplomatic understatement).

Lastly, we have a new Distro Coord, Diana. Be nice as she learns the ropes! And the new comp is almost completely sold out. Get it while you can and fret not: more exciting things are on the horizon!

INOCULATORS



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www.myspace.com/inoculators

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AND THEN- AS SHE TRIED TO GRAB HER "FANCY GLASSES"...
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THAT'S TERRIB
END.

MAXIMUMROCKNROLL PRESENTS

shitworker of the month

Julia

Julia is a word wizard here at MRR.

She assigns and helps review the books we get. BUT NO! That alone simply just wont do!

Julia also reviews zines and helps proof and edit book reviews, interviews, well, pretty much anything that we give her.

She likes New Issue Day and sometimes even takes out the trash.

When she's not wielding her word magic at MRR she makes jewelry, goes to shows, hangs out with her cat and, shockingly, READS EVEN MORE!

No sentence too confusing! No definition unknown!

We truly appreciate all the time and energy Julia gives in making sure punks crack open a book now and again. And that she helps make sure we don't have glaring splling errors that make us look like complete morans.

Thanks, Julia!

NEWS

Maximum Rocknroll News compiled by Donny, Mariam Bastani, Ray Suburbia

R.I.P. JAYKE PERCELL BLACKHART

Dearest Percell,

When I met you, little did I know you would become my best friend or that I would only have two years and ten weeks for us to get to know each other and form such a tight precious bond. You were always strong for me; time and time over when I needed somebody, you were there, you were patient and you listened. Sometimes I imagine you were frustrated to with the situations I got myself into but you are one of the only people who has never been critical of me.

I feel like we have a mutual understanding, respect and love for each other. You probably don't appreciate how much this meant to me because of your modesty, but there are have been times when talking to you about my psychological distress has stopped me from taking my life. I feel like an alien and worthless but you made me feel like I belong and am valued. I think that this is why it comes as such a shock to me, that you went before me. I wish I met you sooner and I wish I could have given more to you to give you a better quality of life; I know you would definitely improve mine. I think that part of the special bond we had was our shared struggles in life. Like you said one of the last times we spoke:

"The things I can talk about with you surpass what other people can deal with."

We came together over music, and you know how I appreciated your various projects, but I think you are one of the greatest songwriters of our generation. I am comforted that your soul has been immortalized in your songs, and I only have to press play to hear your voice.

I have been talking to some of your friends and to know you did not die alone, but with that amazing big smile of yours on your face; this gives me some relief. So many people cared about you mate and are going to miss you. You have moved and inspired so many, and now they are showing their appreciation and thankfulness for and one of the most wonderful people I know who made it. To read their messages is touching. I wish you had longer but life isn't about it being long or short. It is about what you achieve, our relationships/friendships, giving something meaningful to people and you certainly did that with your music; your amazing lyrical ability and I'm, sure through many other friendships like ours.

There's a Percell shaped hole in my life now; you acted a public front of an unemotional being but I know a different fascinating, caring, thoughtful, empathetic, *loving* side of you from when our hearts have spoken. The world has lost somebody very special in losing you. I've lost my free-thinking, creative, talented, funny, intelligent and warm-hearted friend. I will miss you terribly. I will miss our talking at all hours, our banter, being playful with you i.e. conjuring visions of fighting with lobsters instead of swords!

I am really going to miss my best friend and I want to thank the mystic universe for prompting me to randomly get in touch with you, the day before you passed away, just to tell you you're my best friend, before it was too late. I wanted you to know how highly esteemed you were to me and that I am thankful for you being in my life, because you always told me and made me feel special. I'm pleased you passed away knowing.

So this is our final farewell, be free beautiful butterfly.

—Lisa xxx

He was brilliant. Like 33 on the ACT. Went to Ivy League prep school since 1st grade, except for senior year in high school. He was the furthest thing from poser, lived and died by his idealism. Many may have considered him hardcore punk or whatever, and if you asked him he'd say his music was good music. But he himself was not punk, was not anything. He would say he is a nihilist, burdened with a conscience, recognizing inequality, and surviving only to create poetry, spread the truth, and succumb to pleasures.

—Camille Porter

Percell was born on August 4, 1988. He was from Olympia Fields, Illinois.

His solo project was Heroin Black, and was the singer for Murder The Police.

CHINESE VILLAGERS ATTACK POLLUTING FACTORY

by the Associated Press

Villagers in southwestern China, infuriated by a factory that was polluting the environment, smashed its offices and equipment, and later clashed with police.

Residents of Baha, a village in Yunnan province, said they had grown increasingly angry over a local metalwork factory that had been coughing up black smoke and discharging polluted wastewater into the rural area. After the factory's boss refused to meet with villagers during the first week in February, they smashed cars, equipment, offices and dormitories.

Baha locals said police had arrested people involved in a clash at the local police station on February 7. The official Xinhua news agency said officers had identified 16 suspects.

"We have been living with the factory for 14 years, and we live in dust almost every day and can't sell our rice and other farm products," villager Huang Liangzheng said. "We need to live."

Police were ordering villagers who took part in the clashes to surrender, Xinhua said. Huang said he was on his way to the police station.

"Yes, I am one of those people they are looking for, and I have nothing to fear," Huang said.

An official at Guangnan county's Communist party propaganda department who gave his surname as Lei said he did not have any information about the incident. Calls to county police rang unanswered.

Environmental protests are on the rise in China, with the public becoming increasingly critical of the fouling of the country's air, soil and waterways during decades of breakneck development. The unrest poses a serious political challenge to the Communist party — anger over the party's response, or lack thereof, to environmental crises has fuelled wider dissatisfaction with corruption and a lack of official accountability.

Most protests have taken place along China's developed coastal region, reflecting the area's heavy pollution from industry as well as the rising demands of the country's well-off. But the latest unrest was in rural Yunnan, indicating the protest has now spread further inland.

Yunnan's provincial capital, Kunming, was the site of large protests last year against a planned petroleum refinery that were largely peaceful despite minor scuffles between demonstrators and police.

In the most recent unrest, the villagers said they went to the police station to seek the release of a few of the people who had been detained after the attack on the factory. It was police who first attacked the villagers, said another Baha resident.

YELLOWSTONE BEGINS 2014 WILD BISON SLAUGHTER

by Buffalo Field Campaign from EcoWatch

Yellowstone National Park shipped 20 of America's last wild bison to slaughter on February 12. Twenty-five bison were captured February 7 in the Stephens Creek bison trap, located inside the world's first national park. After being confined in the trap for five days, 20 of the bison were handed over to the Confederated Salish and Kootenai Tribes, who are required to slaughter them under a controversial agreement between the tribes and the park. Five bison remain locked in the trap as of February 12.

Yellowstone plans to slaughter between 600 and 800 bison this winter, according to park spokesman Al Nash. "We're going to seek opportunities to capture any animals that move outside the park's boundaries," he said. Yellowstone has set a "population target," or objective, of 3,000 to 3,500 animals.

The current buffalo population numbers approximately 4,400 (1,300 in the Central Interior and 3,100 in the Northern range). The Central Interior subpopulation also migrates north into the Gardiner basin and has not recovered from the last park-led slaughter in 2008 that killed more than half of the Central Interior buffalo. The government's "population target" makes no distinction for conserving subpopulations in this unique buffalo herd.

According to Dan Brister, Executive Director of Buffalo Field Campaign, "This number was politically derived to limit the range of wild buffalo and has no scientific basis. It does not reflect the carrying capacity of the buffalo's habitat in and around Yellowstone National Park."

This is the first time Yellowstone has turned bison over to the tribes under the slaughter agreements. According to James Holt, a Nez Perce Tribal Member and a member of BFC's board, "It is disheartening to see tribes support these activities."

"Buffalo were made free, and should remain so," Holt said. "It is painful to watch these tribal entities take such an approach to what should be the strongest advocacy and voice of protection."

"It is one thing to treat their own fenced herds in this manner, it is quite another to push that philosophy onto the last free-roaming herd in existence," Holt continued. "Slaughter agreements are not the answer."

Brucellosis is the reason used by Yellowstone to justify the slaughter of wild bison, though there has never been a documented case of wild bison transmitting the livestock disease to cattle. Other wildlife, such as elk, also carry brucellosis and are known to have transmitted it, yet they are free to migrate and even commingle with cattle with no consequence.

Year after year, Yellowstone and Montana officials executing the ill-conceived Interagency Bison Management Plan forcibly prevent the wild bison's natural migration with hazing, capture, slaughter, quarantine and hunting. Millions of US tax dollars are wasted annually under activities carried out under the IBMP.

The wild bison of the Yellowstone region are America's last continuously wild population. Like other migratory wildlife, bison cross Yellowstone's ecologically insignificant boundaries in order to access the habitat they need for survival. During 2007-2008 more than 1,300 wild bison were captured in Yellowstone National Park and shipped to slaughter.

Nearly 7,200 wild bison have been eliminated from America's last wild population since 1985. Bison once spanned the North American continent, but today, fewer than 4,400 wild bison exist, confined to the human-made boundaries of Yellowstone National Park. Consequently, they are ecologically extinct throughout their native range.

FUEL DISASTERS ARE NON-STOP

Compiled by Donny from EcoWatch

A one-month period in early 2014 saw a high number of fuel-related spills, explosions, leaks, etc. in many parts of the US. These industries have notoriously fought hard against regulation and transparent safety practices. The list below is not comprehensive, highlighting only some of the larger incidents that occurred in this period.

On January 20, a train hauling crude oil on a CSX railroad jumped the tracks and nearly toppled over a bridge over the Schuylkill River in Philadelphia. Seven rail cars dangled off the tracks and over a Philadelphia expressway. Miraculously, there were no injuries or fire in that incident. The train was headed to a Philadelphia Energy Solutions refinery, co-owned by Sunoco and the Carlisle Group.

On January 31, 18 cars from a Canadian National train derailed in Perry County, Mississippi, spilling their load of crude oil and evacuating families who live nearby. The spill was near Highway 98, which was closed to traffic for a time — and saw the northbound side closed for about a week during the clean-up process.

On February 2, between 50,000 and 82,000 tons of coal ash spilled from a Duke Energy site into the Dan River near Eden, North Carolina. A stormwater pipe underneath an unlined 27-acre ash pond broke, draining the coal ash and up to 27 million tons of polluted water into the Dan River. It was the third-largest coal ash spill in US history.

On February 3, 12,000 gallons of crude oil leaked from a Canadian Pacific Railway train in Minnesota, dribbling oil along the tracks for 68 miles. Officials at the Minnesota Pollution Control Agency said they would investigate the cause of the spill, but said no major cleanup effort was planned. Federal regulators recently reported that more oil was spilled from rail cars in 2013 than in the last four decades combined.

On February 11, more than 100,000 gallons of coal slurry poured into a stream in eastern Kanawha County, West Virginia, from a Patriot Coal processing facility. Roughly six miles of Fields Creek was turned black from the toxic compounds, and a smaller amount of the slurry made it into the Kanawha River near the town of Chesapeake, West Virginia. According to the Secretary of the state's Department of Environmental Protection, this spill was likely to "wipe the stream out." This was the third spill since 2010 to impact the Kanawha River and its tributaries.

On February 11, one worker was injured and another went missing after an explosion and fire at a Chevron-owned natural gas well in Dunkard Township, Pennsylvania. The fire was burning so hot that emergency crews had to stay about 300 yards away. Chevron had previously completed drilling and hydraulically fracturing, or fracking, the well and was in the final stages of hooking it up to a pipeline distribution network for production. Complicating the fire, which continued to burn long into the day, was the fact that a propane-holding truck was on the well pad and also exploded. To make up for the trouble, Chevron left coupons at nearby houses for one free large pizza and a two-liter drink.

On February 11, a natural gas pipeline exploded south of Tioga, North Dakota, causing no injuries, according to Hiland Partners, an energy company that's involved with gathering, processing and marketing natural gas, natural gas liquids and crude oil. Hydrates (ice-like solids formed from a mixture of water and gas that can block pipeline flow) blew out of the pipeline, said Kris Roberts of the North Dakota Department of Health Environmental Health Section. The fire department set up a perimeter about a half-mile north of the blaze to keep people from driving through the area.

On February 13, a 120-car Norfolk Southern train carrying heavy Canadian tar sands crude oil derailed and spilled in western Pennsylvania. Twenty-one tank cars came off the track and crashed into a nearby industrial building at a bend by the Kiskiminetas River in the town of Vandergrift. Nineteen of the derailed cars were carrying oil, four of which spilled between 3,000 and 4,000 gallons of oil, Norfolk Southern said. The two other derailed tank cars held liquefied petroleum gas.

Additionally, on February 13, a Whiting Petroleum oil well in North Dakota was leaking drilling fluids after a blowout preventer failed. The well was leaking up to nearly 3,000 gallons per day of fracking fluid that contains chemicals, water and sand, a company spokesman said — in addition to more than 8,000 gallons per day of oil. "The well is not under control," said Kris Roberts, a spokesman for the North Dakota Department of Health.

On February 14, a gas pipeline owned by PSE&G ruptured under the Raritan River near New Brunswick, New Jersey, causing two geysers of natural gas to erupt near the Northeast Corridor rail bridge. The ruptured line sent strong odors of natural gas wafting through the area, with complaints of the smell coming from far away. A gas line was seen leaking natural gas near the site of this rupture as far back as November 16.

GREGORY JACOBS, THE SAN FRANCISCO BUSHMAN, PASSES AWAY

by Ray Suburbia

On February 23, 2014 San Francisco lost one of its most colorful characters, Gregory Jacobs, better known as The Bushman. Jacobs had made a living for himself as a street performer for three decades, hiding behind bushes he made out plants he could find and scaring tourists as they passed.

Previous rumors of Jacobs death circulated in 2009 when he had a heart attack at Fisherman's Wharf, his preferred spot to perform and playfully terrorize unsuspecting tourists. Unfortunately, this time the rumors turned out to be true.

Jacobs, along with David Johnson, was one of two Bushmen who would used their ability to scare people to make a living in a city where the cost of living has been soaring over the past decade. They both began scaring for a living during the Reagan administration.

The two, who for decades were rivals, often fighting over choice spots to scare people, eventually became friends, often watching out for each other in the case of an angered tourist or uptight police officer not taking kindly to their invented job.

In a city which is becomingly increasingly sterilzed with less and less room for creative people living without traditional housing, or the ability to gain traditional employment, to use their cleverness and ingenuity to create a living for themselves Gregory's passing is indeed felt. He turned the blind eye often given to street people into a way to not only survive, but enjoy life. As he once told Oaklsnd's KTVU:

"It's the people, it's the atmosphere. It's a feeling you get just being here, just seeing people laugh. Once you get into it it's a lovely feeling."

After 30 years of playfully scaring people, and then asking for payment for the experience, Jacobs will be missed.

Photo by Fred Benenson

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NEW BLOOD

1) DATE & LOCATION FORMED

2) REASON OF FORMATION

3) LYRICAL CONTENT

4) DESCRIPTION OF SOUND

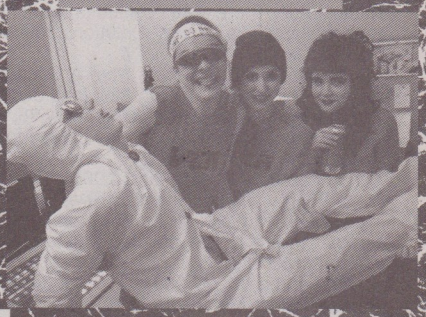
5) FUTURE PLANS

SUBMIT YOUR NEW BAND TO KAT@MAXIMUMROCKNROLL.COM

LAYOUT & EDITING BY KAT SMITH

SUBMISSIONS BY YOU!

VCR



1) Summer 2013 in Toronto, Ontario.
2) It was the hottest summer in Toronto history. Poolboy (drums) and I had jobs cleaning pools in the west end. One night at a concert we met Princess Lia (Keys) and Mack (Bass) in the parking lot and we were shotgunning beer together. It was over 30 degrees celsius outside and eventually we started begging each other to be squirt with beer. We took turns getting squirt all over and after that night we were inseparable. Squirt punks 2013 and forever.
3) Power drills, puke, slime, stupid people, lost love and keychains.
4) Pogo party punk for the Casio freaks!
5) I'm in the process of producing a music video for our demo cassette. We have some shows coming up outside Toronto which is very exciting. I'm hoping to have a new tape recorded in a few months. You can email me through our bandcamp page, we love making new friends. vcr-toronto.bandcamp.com

1) Band was formed in Croatia in January 29, 2013.
2) The reason why the band started was because we liked the music, we wanted to express our thoughts through the music and also send a message at the same time. Maybe try to change something, to come out, express ourselves, show what we think and what we feel; what we like or don't, have our say and to get rid of rage. We wanted to create our own thing and it's not only about music, it's the way of life we live; this is what we love.
3) The lyrics mostly relate to social issues and political problems and also to everything that's happening in our daily lives, good or bad. You can find the lyrics on our page and check them out.
4) We sound like sick crap! (Ha ha!) It's a hardcore punk sound...we hope so because that is what we want to sound like. Old school!
5) In the future we just want to play, do our thing, travel, play a lot of concerts, create new albums, meet new people and make new friendships. Also to have fun and positively influence somebody, maybe play in America some day. Meet porn stars, maybe meet the people who had influence on us. To have fun! We have a lot of plans for the future...You can contact us on sickcrap@hotmail.com or sickcrap.bandcamp.com, where you can listen to our music and also download the full album for free.

Cross Stitch

1) Late summer 2012.
2) We were all new to our instruments and wanted to learn how to create music together. We (Emma, Holly and Joleen) started out as a three-piece and added Keely on guitar in early January 2013.
3) In our songs we share support for friends and more introverted things, like anxiety and the disintegration of a relationship but we also have a lighter or silly side that likes watching BBC and having movies nights and eating pizza.
4) Cross stitch sounds like something you may have heard before while on a high-school road trip in the 1990s. We've also been told we sound similar to earlier Pixies, the Breeders and the Raincoats.
5) We would like to continue the legacy of strong female musicians in the punk scene of Buffalo and write new material and maybe a tour with some other fellow Buffalo lady bands.

I Want the Moon

1).I Want The Moon is a dark hardcore band based in Athens, Greece. The band started rehearsing in June 2011, when Tassos V. and Alex Z. (singer of Negative Stance back in the '90s) left thisGhost, their previous band. Mel, bassist of Straighthate and Hibernation was incorporated soon enough and then Bill V. joined forces behind the drumset.
2) Our political and aesthetic identity is reflected in the way we live, behave and create. We prefer to play benefit gigs in squats, self managed venues, or temporary autonomous zones with free entrance. Despite all the angst that stems from our surroundings and is imprinted in our music, we do have a positive stance and manage to keep our creative think tank full of benevolent energy in order to cope with the bleakness around us.
3) The lyrical themes deal with frustration and anger instilled with allegories and cynicism that emerge from the fact that we live in a fascist police state, controlled by political mafia and supported by corrupted conservative minds.
4) Coming from diverse musical backgrounds we are trying to agglomerate our different musical/cultural influences. Rock'n'roll rebellion, the DIY spirit of punk, the dark mood of the '80s, are all mixed with the energy of hardcore. The compositions are dark and more or less dreary yet melodic and sometimes atonal.
5) We just released a totally DIY and self financed 10" EP entitled *Downfall*, a truly collective work including all those who support and/or inculcate their unique personalities through this whole endeavor so as to bring it to life: from the graphic designer, the typographer, the distributors and people or collectives behind self-managed venues. This is also how we see the band's future: an experiment that relies on communication, solidarity, trust, integrity and consistency; and of course the joy of creating new stuff. Upcoming plans/actions: more live shows and a full-length release. iwantthemoonband.com / negativ23@gmail.com.

MRR asks you!

WHAT'S THE SCOOP?

This month's question: "What's the best Halloween cover band you've ever seen?" Asked at Claudé's Halloween birthday and benefit show, with This or That and SBSM at Dead Rat Beach. By Ari.

Claudé, Never ask a lady her age, Oakland
Blink 182 in Asheville, 2009.

Alison, Infinite, San Francisco
New Order in New Orleans, 2012.

Matt, 29, Oakland
The Smithsfits in either 2008 or 2009. Misfits songs in the style of the Smiths and vice versa.

Caitlin, 30, Oakland
I have never been to Thrillhouse, ever.

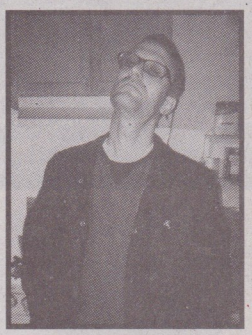
Dietz, 27, Oakland
Hole in New Orleans, 2012... everyone was Courtney.

Savannah, 25, Oakland
I've never seen a band on Halloween... it's my birthday.

Kiernan, Nope, New Orleans
I'm in a cover band so I'll say mine: Robyn. We keep playing.

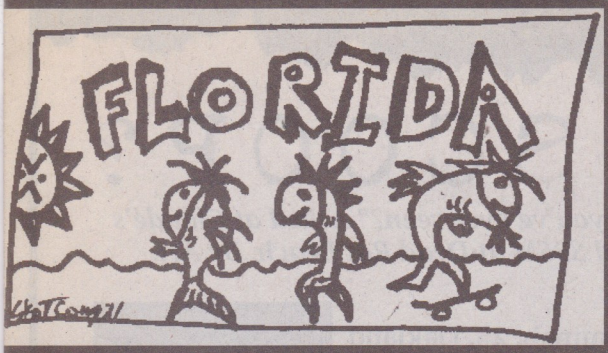
Geyl, 32, Oakland
The Cure in Oakland, 2012.

John, 42 or 43, Oakland
The Famones, outside on Market in SF in front of my house a long fucking time ago... 2001?



Violent Ray, 31, Cave-in-rock, IL
Dark Lotus just outside of Harrisburg, IL in 2013.

Hey Punk! What's the scoop in your town? Send us your question and answers, along with 10 high-res pictures and we'll spread the word!



Written by Ashley MacLaren (Recreant, Baker Acted, All We Know Records)

Anyone who's taken the time to visit Miami can tell you that it is starkly different to the rest of the country in almost every way. Aside for the tropical weather and diversity in cultures, Miami is home to a surprisingly solid punk scene. It's about damn time attention be brought to what Miami's got goin' on. Every time a good band rolls through Florida and passes up on the South, were all down here shaking our heads, wondering why. Not only do Miamians miss out, but I truly believe bands are seriously losing a great show—arguably one of their best. Usually, when asked why they chose to skip out on us, it ends up being fear of getting screwed on gas money and being completely unaware of the fact that a scene even existed. So, here's to clearing all that up

Miami rages hard. I don't know if it's the heat or harshness of the city, but people go completely apeshit at shows. You'll find folks hanging off anything nailed to a wall, upside down walking on the ceiling causing plaster to drop into the mouths below, somersaulting from one end of the room to the other, and most recently, diving off fridges. Kids will scream the words to a local bands' songs like it's fucking Cocksparrer playing, and fully appreciate any reason out-of-town acts give 'em to circle pit (yeah, were all about that circle pit, and we do it right).

There are a few solid promoters, most of which have been doing this for some time and been in touring bands themselves. We know what it's like, and what it takes to get to the next city. We know the value of a pre-show meal and a reliable place to stay. With any city there're always exceptions, but for the most part people know what they're doing.

As far as venues go, Miami has always been complete hell in terms of starting/sustaining any DIY space. It's a city full of red tape and buildings are seen in terms of their property value, rather than potential. We've had a few sick spaces the past few years (The Alley, the Firefly, Goo, Chumbucket), all of which have been forced to close, some in more horrifying ways than others. House venues are making a serious comeback, though, with Grown Up House, Villa 43, The Boiling Point, and more in the works. Space Mountain, a new all ages community space, hosted the No Statik/Assholeparade show, recently, with local celebs Nunhex and it got pretty nuts. We were invited back and the space is now in the process of being "punk proofed," so that's promising.

Miami isn't Portland, New York, or the Bay. Things aren't already set up for us. Anything you wanna see happen, here, you need to make happen yourself and it's gonna take time and a lot of work. This goes for everything, whether it be diverse shows or safer spaces. Sometimes, especially in terms of the former, it can be a rough city. People often don't wanna talk about "politics" and can just be in party mode. Luckily, the community is pretty tight and supportive of new projects and there are a lot of folks genuinely interested in the scene being more than just music and fashion. The community gathered $10,000 for a new DIY space from local benefit shows, yard sales, comps and BBQ's, and came out to the absurd amount of benefit shows we had for this years' 305 Fest (*which was completely insane*). That definitely speaks to the passion in this city.

I decided to ask some other folks what they thought about 305 Punk life:

Beatriz Monteavaro (Human Oddities, Methadone Actors, Funyons, Floor, Basils, Cavity, Beings, Holly Hunt)

You've been contributing both your art and music down here for some time now. How have you seen the music scene change in Miami, and has living in South Florida influenced your art at all?

For the second part of the question: yes, very much so. My new show opening Saturday has a lot to do with the scene. For many years my work was influenced by the English punk rock scene of the mid to late seventies, and some of the bands that came out of that like, Adam and the Ants, Siouxsie, Gary Numan... In the past few years, the work has had to do with me being involved in music myself. My last show had to do with touring, and this one is kind of about our scene and being a part of it.

As for how has the scene's changed... hard to say. This is the most active I've ever been in the scene and I wasn't really involved in it from '98-2008. But from what I remember, the punks didn't go out to noise shows or metal shows, outside of Floor and Cavity. I didn't know that many metal people and, really, they were only somewhat metal. The punks I knew that knew Rat [Bastard] didn't respect him... but really it's a small sample size. The scene now seems to be not terribly cliquey. People go out to shows outside of their main genre. Punks, metalheads and noise people mix freely and even musically. I think a lot of bands use elements from other genres in their music—it's nice.

Rick (Shitstorm, Torche)

You've toured pretty extensively in a number of bands over the years. How do you feel the music scene down here compares to other places you've played?

What makes Miami's musical culture different to others around the country is a combination of geography and demographics. There's a strong Latin influence in Miami and I think many people involved in the "scene" down here, whether they know it or not, have what I call a "Miami way" about them. The Latin influence, or *Miami* influence rather, runs deep, and I don't even identify with my Hispanic (Puerto Rican) side at all. It's also an isolated city, geographically, and that's important as well. The attitude is different and unique. Sometimes I think it's a good thing—sometimes it's a bad thing. It's a good thing, because people here are usually very excited and enthusiastic about live music, partially because we don't get a whole lot to begin with. It's a bad thing when people slack and run on the famous "Miami time"—meaning everything starts way later than it needs to... usually due to someone's laziness or general disorder. It's definitely a Miami thing, people who move here for even a short period would understand. It's a promising place with lots of cool underground music happening, I would say it hasn't reached its full potential just yet, though.

In general, there's a lot of energy down here, some good bands, promoters, the famous Churchill's Pub, which is a massive punk rock landmark on the East Coast. It happens to be paradise, and it's why I keep coming back.

Dan (Centuries)

Centuries is based in West Palm, but you have all arguably been playing Miami more than close to home these days. What has your experience been with the scene here, and why do you guys like coming down to play?

There's no longer much of a music scene in West Palm due to violence, the lack of venues and bands. In fact, I think we only played three "home" shows in 2013. We feel a much stronger connection with the scene in Miami. Because of the people and the bands there, playing in Miami feels like playing a home show.

Joe (Masakari, recently played 305 Fest 2013)

This was y'alls first time in Miami. What was your experience like, and how would you say the shows at 305 Fest and your interactions with people differed from other out-of-town shows/fests you've played?

Miami was unreal. It is a town unlike any other that I have really had the pleasure to play in the US. It feels almost European, in that people don't seem to worry about who looks the coolest, what bands are the most hip. I am getting tired of the high school-like hierarchy that exists in the American punk scene. I'm tired of feeling like an outsider because I don't necessarily fit neatly in this new ethos that has emerged. I felt very comfortable in Miami, and I am sad that it took us this long to finally play down there. 305 Fest was one of the most well organized and run fest, despite never having that feeling of being super formal. It felt like playing a basement show, only with a ton of killer bands.

Daniel Zambrano (Terrorist)

There aren't that many political bands in Miami. Why do you think that is, and why do you choose to talk about social issues? Can you elaborate on the song "Nariz Ensangrentada" and why you choose to talk about it at your shows?

I think it speaks to a level of comfort. It's easy in the US to live a peaceful, comfortable life. I'm not saying life here is without its burdens and challenges, of course there are, but it's easier here than on most of the planet to just comfortably live without being threatened in any meaningful way by the system you live in. It makes people complacent and that's a cultural force that spills into the punk and hardcore scenes. The hardcore scene in particular can take a self-referential tone and introspective outlook that renders it toothless when it comes to really standing up to negative forces. Hardcore exists because hardcore kids need shows, so there have to be shirts, so there have to be bands, etc. It sustains itself without a real purpose. There's also a strain of punk in Miami that is more along the lines of believing punk is getting wasted and behaving how you want all the time—which is not something I ascribe to. I think between those two forces it makes being outspokenly political more of a commitment and a challenge and people want to take the easy way more often than not. There's certainly room for fun and for introspection, but I believe that a defining trait of real hardcore punk is refusing to be imposed upon and if you don't pay attention you are giving consent to be crushed. I think it's important for any band in a counter culture scene to at the very least be aware and bear the responsibility of privilege. I can learn so much and participate here, even as an immigrant and I think that power comes with responsibility. Maybe you can never really live up to it but you have to at least try.

"Nariz Ensangrentada" is a song about how I had to grow up between car bombs and assassinations, and my people in Colombia had to live through a war of greed simply because people in the "developed" world liked nose candy. I'm straightedge, but this song is not a straightedge song—it's about the disconnect that can exists in a comfortable society, between what you do and what you're responsible for. Regardless of how you feel about drugs, if you're putting money in the hands of murderous criminals who oppress and destroy a foreign place, then you need to confront that. I grew up not understanding how people could just do that without thinking of the damage they were doing. I guess that sentiment now extends to people having to participate economically in a world where you can wind up funding some heinous, evil shit if you don't put in the effort to avail yourself of information. I choose this particular song to talk about quite often because I think it's important for the punk scene to be more aware in order to make better choices and I guess also because what little faith I have in people makes me think maybe someone will hear what I'm saying and think about what they're doing.

Not convinced?
Here're some bands / things to check out (not a complete list):

305 Fest – facebook.com/305fest2014
Aspartame – aspartamepunx.bandcamp.com
Awkward Kisser – awkwardkisser.bandcamp.com
Capsule – *capsule.bandcamp.com/*
Centuries (honorary Miami) – centuriesfl.bandcamp.com
Devalued – *devalued.bandcamp.com/*
Gouge Away (honorary Miami) – gougeawayfl.bandcamp.com
Holly Hunt – hollyhunt.bandcamp.com
Homestretch – homestretch305.bandcamp.com
Kunt Knuckles – facebook.com/KuntKnuckles
Los Bastardos Magnificos – *losbastardosmagnificos.com*
Meddling Kids – meddlingkidsmiserymwachine.blogspot.com
Nunhex – *nunhex.bandcamp.com*
Rat Bastard/Laundry Room Squelchers – squelchers.com
Reapermanser – reapermanser666.bandcamp.com
Sadie Hawkins – sadiehawkins1.bandcamp.com
Shitstorm – miamigrindcore.bandcamp.com
Shroud Eater – shroudeater.bandcamp.com
Suicide Ritual – suicideritual.bandcamp.com
Super Mutant – supermutant.bandcamp.com
Terrorist – terroristfl.bandcamp.com
Testokra – testokra.bandcamp.com

Local labels:
All We Know Records – allweknowrecs.blogspot.com
No Work – noworkrecords.com
Drugged Consciousness (soon to be Herring) – burnxnaples@yahoo.com

Places:
Sweat Records – *sweatrecordsmiami.com*
Churchill's Pub – churchillspub.com
Space Mountain – spacemountainmia.org

House venues / spaces (ask a punk):
Grown Up House (*ask an adult)
The Boiling Point
Villa 43
The Crackhouse

TO LIVE A LIE – VOLUME II
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EXIT
BRIDGE
SICK/TIRED
CHESTPAIN
VACCINE
xSWAMPx
SIDETRACKED
Weekend Nachos
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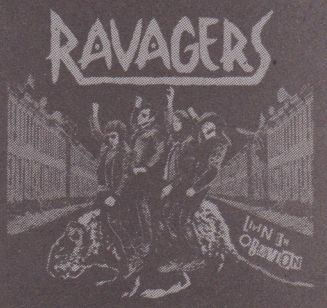

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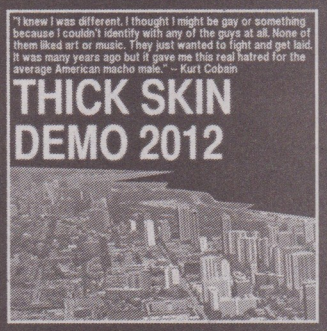

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New York's ALRIGHT

After the success of the first New York's Alright fest last year, the brains bozos behind this rowdy weekend are going for round two, featuring an equally impressive batch of US and international bands and the cream of the New York scene. This interview was conducted with Adam Whites and Reed Dunlea during Adam's shift at Heaven Street Records. Topics include: feeding the flames of punk tourism, coping with fest stress, and how to productively waste time on Facebook. Interview by Jason Halal. Photos by Alejandra Nunez, Ben Trogdon, Jenn Pelly, Tod Seelie.

MRR: So let's start with some catching up. Why'd you want to do a fest in the first place?

Reed: Why not?

Adam: Everyone else is doing a fest.

Reed: Nah, 'cause we have the best bands and it's really easy to get to New York.

Adam: That's kind of it, it was like, oh, our bands are really good, why don't we just do a fest 'cause it's the most accessible city in the world.

Reed: And Adam's on Facebook all day anyways so it's like an excuse to actually be doing something on Facebook.

MRR: So why New York?

Adam: Well, we all live here, so that's a good reason.

Reed: New York is awesome. Everything's open 'til really late. It's easy to get here from anywhere. Like, Not Dead Yet is awesome, but it sucks to get to Toronto whereas here, it's super accessible.

Adam: It's easier for international bands to get here and tour than to go to, say Not Dead Yet. I feel bad for calling Not Dead Yet out so much already since Greg and Not Dead Yet are great.

Reed: And we already have all the good local bands here anyway, so a big point of our fest is to give out-of-town

people a chance to see all those bands that we get to see all the time.

Adam: I feel like the backbone of any fest should be local support and New York has the biggest local scene, and in my opinion, the best local scene, so with that you can do anything.

Reed: The sky's the limit.

MRR: So talk about some of the highlights of last year: shows, parties, pranks, that kinda shit.

Reed: The ABC No Rio matinee we did with Drapetomania, S.H.I.T., Sad Boys, and Birth Deformities was really sick. For some reason, everyone kind of agrees that that was the most fun show. I was doing the PA at that show and I remember just looking around and thinking, look at all these sick people I know from all over the place having a really good time watching great bands at ABC No Rio, a place that has been around forever but hasn't been doing that much cool stuff lately.

MRR: They don't seem to do a lot of relevant stuff these days, do they?

Reed: No. So it was cool to see everyone hanging out on Rivington Street in the middle of the day and actually being at a show that was cool. It went really well last year. There wasn't a single fight except for a weird thing with bouncers at a show that wasn't actually ours that was going on during the fest. Everything went really smoothly, all the bands were really good. Rival Mob and Warthog were the only bands that kinda got dicked over by scheduling issues, so we're making sure that doesn't happen this year.

MRR: What happened there?

Adam: Rival Mob played to 80 people because everyone left the show—including one person I saw in a Rival Mob shirt—'cause they didn't want the after show to sell out before they got there, 'cause there were these giant lines down the street at the after shows and they sold out about instantly.

MRR: Alright so it's 2014, why the hell are you doing this thing again?

Reed: I dunno. I guess because it went well last year, so why not? And there are more bands we wanna see.

Adam: It's an excuse to bring out bands that we all personally want to see. There are all these international bands that don't have a chance to come over unless they're flown over. A lot of people come to this thing so we get a lot of money and we're able to pay for tickets for bands and everyone gets paid really well, so it's a perfect excuse to bring together a bunch of bands from all over the world.

Reed: I really like the idea of not doing it again and just being really punk, but then we realized that we're not that punk and that if we did something that was successful one year, we should just do it again and give in.

Adam: But we at least made it smaller this year.

Reed: We're doing one less show, and less bands on each show. We're trying to make it a more user-friendly experience and not stress people out by having to go see every single sick band.

MRR: So what are some other big changes?

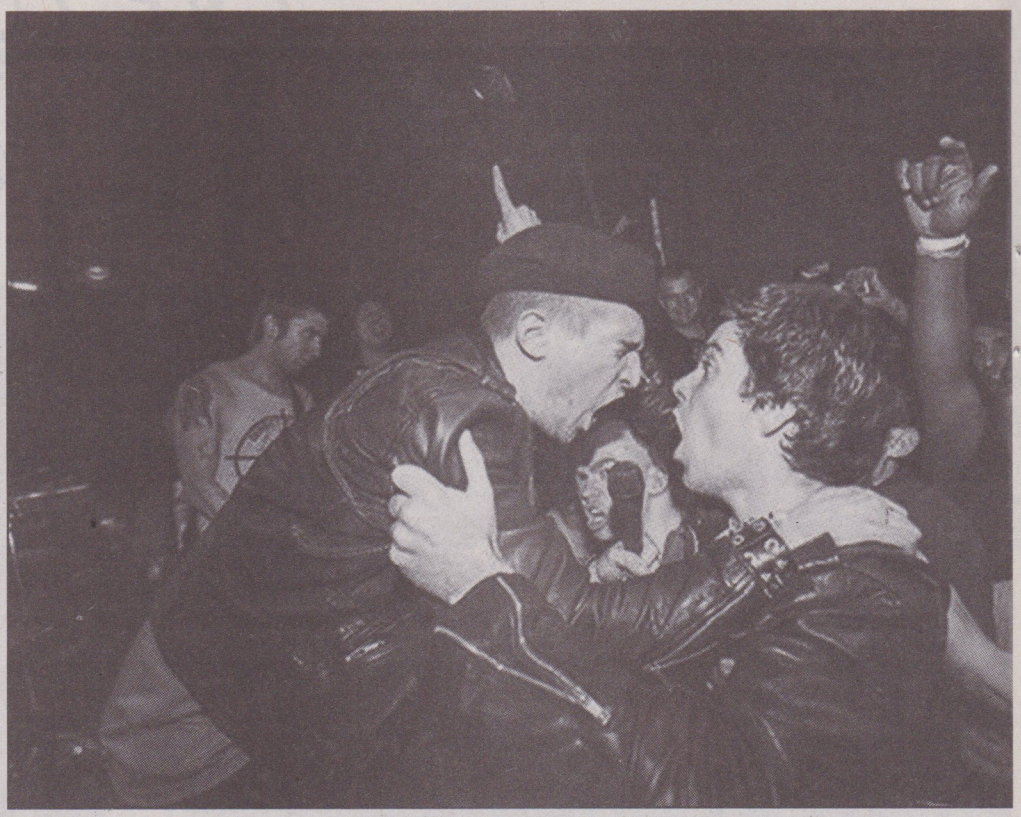
Reed: It's gonna be in bigger venues.

Adam: It's less bands but larger venues.

MRR: So more people will be able to go to the main shows?

Reed: Yeah, that's the biggest difference. It's smaller in terms of the number of bands but other than that, it's a similar vibe as last year. We're still doing the no-reunion bullshit, only active bands, kind of a similar caliber to last year.

Adam: No. 285 Kent is a big difference that I think a lot of people are excited about. People hated it and the security was weird and they had a no re-entry policy, which was told to us just as we arrived at that show.



MRR: Do you think the New York scene has changed in any noticeable way since last year? Perdition was a figurehead band that's no longer around; any other differences you want to mention?

Adam: That's exactly what I was gonna say, but Nomad is stepping in to fill that specific niche. It's not the same but most of the bands still exist, most of them are still playing and on top of that, there're a bunch of new bands that are excellent and some of them will be highlighted at the fest or at shows around the fest.

Reed: Warthog got a lot better.

Adam: Yeah, and we're putting them on the fest again to make up for the fact that 285 Kent didn't let anyone in in time to see them during their opening slot.

Reed: Murderer is hopefully gonna be playing more shows other than this fest. Hank Wood is still a band even though we didn't think they would be.

Adam: 2013 was a pretty slow year for New York but it seemed to be that way for everyone; there just didn't seem to be that many great records that came out. But 2014, there are so many New York releases planned and new bands that are happening. It was a transitional phase but this year is going to be excellent.

MRR: So tell me about your selection criteria. You don't want to do reunion bands or out of town bands who have played in past years. What are some other criteria you have?

Adam: Just bands that seem to be actually interested in playing. We thought about asking some bigger bands that might be in the headlining position, but they didn't seem to make sense. Inmates really wanted to play and they're an older band but they're putting out a new LP this year and they're all active. Just bands that make sense with the spirit of this fest.

Reed: Yeah, and we definitely see this as a picture of hardcore DIY punk in 2014: bands that are touring, bands that are putting out records. We're not here to re-tread shit that we were never a part of in the first place.

Adam: But we're also willing to make some exceptions. As you said, there's a pretty big no-repeat rule for out-of-town bands. Like, Aspects of War, they played last year but they played a very small Sunday matinee show and they deserve better. And on top of that Zyanose, a Japanese band, really wanted them to play and we can't say no to a Japanese band.

MRR: So what are some bands you're excited to see this year?

Reed: Inmates will be awesome. Gas Rag is gonna be cool, I always like seeing Omegas. I haven't seen Savageheads before.

Adam: I'm really excited to see Blazing Eye; they're the band out of all the newer bands that are playing from out of town that I most want to see. I love that demo and I love what LA is doing, we're kind of kindred spirits in a lot of ways. And of course all the Boston bands are gonna be good; Boston rules, too.

Reed: If Proxy actually makes it, that would be cool.

Adam: And also Infernöh, 'cause they're one of the sickest bands I've seen live in a long time.

Reed: They're all gonna be good, there are no shitty bands.

MRR: OK, so I've got a good question. In our discussions, Adam, you've expressed some concern about the increasing number of regional fests and that this fest is contributing to so-called "punk tourism." Tell me about that.

Reed: Tough question.

Adam: I am sort of critical that there are so many fest happening, but at the same time I'm also contributing to it so there's nothing that separates mine from the other fests. It's difficult to tease out, but if these fests are actually bad then people will stop coming to them and stop supporting them. And hopefully the fests that are actually doing it well will continue. We try not to do bands that are on other fests, there's only 32 bands playing this year, something like that. So I try not to focus too much on the other fests and make this little concentrated thing that only exists in this

bubble, I guess.

Reed: Yeah, we're definitely part of the problem and we don't really have any excuses.

Adam: And if we are part of the problem, we can at least try to make it the best it can be. Make it a singular experience that's different to the others.

Reed: Girls just wanna have fun!

Adam: I think at first some locals may have been put off by the prices, because there are a lot of New York bands playing, but our shows aren't that expensive. They're $20 for a main show, ten for an after show. And we're paying for multiple plane tickets. Really, we did ticket sales in person weeks before the fest actually went on sales. Locals are the most important thing for us; we have to make sure they get into the shows before anyone else.

Reed: A lot of them just forget there's no guest list for any of the shows because we're letting the bands get into all the main shows for free. Which is one thing that differentiates our fest from the others, besides paying hard-working bands pretty well, which we probably do better than most fests…

Adam: Oh, definitely. Greg doesn't pay people. Just so you know, if you play Not Dead Yet, he's definitely not paying you. You can quote me on that!

Reed: We let all the bands get in for free, so there's no room for any snitches and hangers on and posers who are just gonna wait around and not actually try to get in because their friends are gonna get them in. We're more interested in getting the bands in.

Adam: All jokes aside, it's really about the bands. I feel like a lot of fests exist on the fact that bands are begging to play it. And a lot of fests start to think they're a superior entity. But really that's not the case, because the fest wouldn't exist without the bands. Therefore, the band should be treated higher than the fest.

MRR: So one thing that I think is a little different about it is that a lot of other North American fests, with the exception of Chaos of course, consist solely of North American bands, whereas you guys have been able to get some top-tier international bands. Last year you had Glam and Una Bestia Incontrolable…

Reed: Which was funny because we didn't even know them that well and Una Bestia ended up being probably my favorite.

Adam: Yeah, Glam was like, "hey, can we fly two of our friends over to play?" and I actually liked them better, even though I do like Glam. But they were just the best band.

MRR: Well talk about this year, then; the bands and the international aspect of it.

Reed: It's a good excuse to be able to do this. We can bring over some bands we wouldn't normally be able to see. And this year Adam did a much better job of making this work in terms of setting up tours for bands, so it's not completely financially dependent on shows we're doing at the fest. We're able to bring over more international bands than we did last year because we can pay for it that way.

Adam: It actually worked out this year where a third of the bands are local, a third are domestic out of town bands and a third are international—maybe half of which are from Canada. I think it's important to bring some of these bands out, they're some of the most important bands in the world and they wouldn't normally get a chance to come to the USA, which is even more added incentive for Americans to come to the fest. I think we've done a good job of getting more and more international bands, though I think we should try and do better next year. I'm kind of upset that we don't have a Latin American band on the fest this year. We were talking about DHK but there were some communication issues because we didn't have a direct line to talk to them and on top of that we weren't really prepared to deal with visas. But hopefully next year we can work something out with them or another great Latin American band. Because punk is huge there and we're missing that.

Reed: Yeah, I think if we do it next year that will definitely be a goal.

Adam: Oh and Australia. We just forgot about Australia—there are so many sick bands there and we didn't even think to put one on.

Reed: America rules.

MRR: One other thing I think sets this fest apart from other North American hardcore fests it's the representation of bands with female members. Is it accurate to say that the New York scene is graced with a high number of active women?

Adam: Dude, we love the ladies, I think that's the thing we wanna put forth. No, I'm just kidding. There are a lot of women in bands here, there are a lot of women who go to shows. I'm not going to pretend it's a perfect place obviously but there's a ton of participation. We don't go entirely out of our way to have a band play because they're all women so as to avoid tokenization, but women are involved in punk and they need to be represented as well. Last year a third of the bands at least had women and

someone was complaining on the Internet that we were sexist because we didn't have enough bands with women. While that person might be an armchair Tumblr activist, it's still true that we always need to put more work into that.

Reed: I think when it comes down to it, nobody wants to hang out all night in a room full of white dudes, so we try to actually change that up a bit. You know, variety is the spice of life. Adam said that we don't go out of our way to invite bands with women to play, but I don't think that's entirely true. We consider it and it factors into the decisions we make. And that's also true for other social groups who are a part of punk. It's important to highlight the people involved in this scene that come from all sorts of different social backgrounds and that have to deal with the shitty aspects of our society in different ways. There can always be more room for different voices. It's not my place to really pontificate on exactly what that turns into, in terms of bands playing a show, but we try to at least be aware of it. Or whatever.

MRR: OK, so how are you guys able to make this affordable or financially viable for bands and venues?

Reed: Trust fund.

Adam: A lot of it has to do with the fact that in New York, unlike a lot of other cities… well we've had local shows that have brought out almost 400 people. That's just a reality here.

Reed: Yeah, I was at a show that Adam booked at Lulu's and it seemed like there was a decent amount of people there and Adam was paying these bands hundreds of dollars afterwards, it was like what the fuck…

Adam: Yeah, I paid a band like $500 and there was like 40 people there. The venues pay well enough because they know that punk shows bring a lot of people out. Like, I have shows where I can pay touring bands $1,000. And we're doing a fest where there're like five or six bands playing per show. And when you're making a lot of money at these shows because a lot of people are coming—and not just the 300 or 400 locals but people from out of town—you're gonna be able to pay everyone really well. On top of that, there are the tours and now the tours are going to be able to supplement these bands' pay.

Reed: It's kind of crazy; we're actually getting hit up by venues now. Usually people don't want punk shit, but I think everyone knows punk is cool as fuck so venues are actually giving us better rates.

MRR: That's wild, because the majority of cities have a problem finding any venues to do this stuff.

Reed: Well, there're never gonna be enough good DIY venues, but that's not really what this fest is in terms of venues.

Adam: Yeah, Reed and I book a lot of shows and we complain about not having enough venues, but then I hear about other cities where they can struggle to get one venue down and it's like, oh I have seven venues at my disposal, and I wish I had 20.

Reed: People talk so much shit about 285 Kent all the time but if a place like that existed in another city people would think it's the best place ever. You can put 400 people in there and do whatever the fuck you want, like gimme a break. People behind the bar are giving people fireworks to shoot off, it's absurd. So we got it pretty good for venues here.

Adam: No band will get paid less than $300 this year. That's one of the things that makes New York special, that bands play here and either have a great or good show, and you're still getting paid mad money.

Reed: Is there a way to describe this [rubbing fingers together]?

MRR: So what's a pain in the ass about this thing?

Reed: Everything. Mostly dealing with Adam.

Adam: Well, last year was dealing with Todd P and 285 Kent.

Reed: Yeah, fuck that guy, put that on the record.

Adam: That was incredibly difficult dealing with him. The people at 285 tried their hardest to work around it that but it really made it an almost insurmountable task. I was so stressed out working the outside of those shows that I didn't see any of the bands, which really sucked. But this year we don't have to deal with that. Really, this year hasn't been too difficult. Only one band has said no to us and that was because they couldn't get off work. Unfortunately, it was one of the bands I wanted to see the most.

Reed: It'll get crazier and crazier as it gets closer. It's like booking a show: it's always a lot of work and a little stressful at times, but then multiply that by about eight.

Adam: And we're not the only people working on this. There are a lot of people helping us out. I'd say this year there're about four or five people who are putting in a lot of work and that makes it easier. The way we treated last year was just show-by-show. You treat each show like a very big show and everything will work out fine.

Reed: I don't know if we'd be able to do it without the help of Dan O, who stage-manages everything. He keeps the wheels moving over the weekend.

Adam: He's definitely more important than we are in terms of that; we wouldn't be able to do it without him.

MRR: Alright, we're about ready to wrap up. As you said, you're a real stress case when this happens, Adam. What are some of your tried and true methods for relaxation? Deep tissue massage? Madonna remixes? Tropical smoothies?

Adam: Dude, after the fest, I'm going to Spa Castle in Queens. I don't even know how I decompressed after last year's fest. I guess I played a lot of video games and hung out with my cat. That's really my only escape as an edgeman.

Reed: I drink.

Adam: Yeah, well you also don't stress like I do. I swear, 90% of the fest stress was all me internalizing everything around me.

MRR: Future plans: do you have any? Do want this thing to grow? Do you want to be doing this in a few years? Bands?

Reed: I just take it as it goes. See if we have fun this year.

Adam: Yeah, I'm assuming we're going to do it at least one more year after this. Just because we'll have money left over. Who knows if we'll do it again after that. Kinda just depends on the state of things here and the state of things in punk.

Reed: Next year it's gonna be a hip hop fest.

Adam: I just want to bring out as many Japanese bands as possible. Especially more on the Burning Spirits side of things. I like noise punk enough, but I want bands like Warhead to come over, that's what I'm really into and what I'd like to facilitate with this fest.

Reed: Girls just wanna have fun. I don't really have any aspirations for this I guess.

Adam: How come you didn't say that during the women in punk question?

Reed: I already did about four times.

MRR: That should be the subtitle. New York's Alright: Girls Just Wanna Have Fun.

Reed: Alright we'll change it. Thanks Dan O and Ian. Thanks Mike. Thanks Sean, since Adam is being paid for this.

Adam: Thanks to all the customers for not being in the store while we do this.

Reed: We're thinking about doing a John Joseph walking tour during the fest, I'm actually looking into that.

Adam: Anything else?

Reed: No, it's gonna be a really fun time, everyone who reads this should come.

Adam: Tickets go on sale Valentines Day. Come buy them at Heaven Street Records or online.

Reed: And the best food is here, too. We really have the best things here in general. It's also 4/20 weekend.

Adam: Especially vegans. If vegans are coming here…

Reed: Don't come!

Adam: No, everyone just goes to the same vegan places. Everyone goes to Champs or Foodswings. Go to Jackson Heights and eat Indian food there. Go to Queens, explore other parts of the city that you wouldn't normally, there're a lot of great things around. Just don't hang out in Williamsburg the whole time, it's bullshit.

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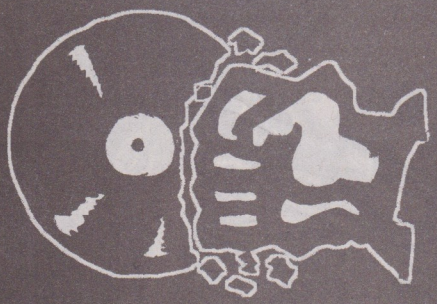

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O! KULT

the ideology, the manipulation, the conferences, the parades,

the experience of living in Yugoslavia — it was PURE KEROSENE for our engines

O! Kult ("osebni kult" = personal cult) would be one of those bands that are hard to miss. I still have a feeling that the critics and public at the time couldn't, or wouldn't, understand them. They were not easy to deal with and they were not sure where they had them. They were something else and it was no longer just about the raw tones that came from their instruments. With a firm attitude and faith in the power of their ideas O! Kult were far from the traditional rock'n'roll band. No band before or after them in ex-Yugoslavia has done anything similar. How their words and messages were undesirable and even dangerous, that was maybe where O! Kult's powers were; to investigate the mined zones where socialist society weaknesses pulsed: embedded in comfortable unwillingness, inability, perhaps even with great fear of the truth. O! Kult has borne their struggle bravely but smartly and constantly warning against injustice with such a dose of honesty and anger that you simply cannot help but to be inspired, or at least admire them. That is why they have an extraordinary place, even when talking about the ex-Yu music scene at large. Introduction by Habi (Ne! Records).
Interview by Mirko Stoilkov. Photos by Siniša Lopojda.

Interviewer's Note: In the former Yugoslavia, of which the Republic of Slovenia was part, there were a small number of urban cities that had developed an infrastructure of cultural life that made the distribution of records (as well as literature, fanzines...) limited to about ten cities. For me, who hungrily ate everything new that appeared in the punk scene, the nearest city where I could buy new independent publications was located 180 km away, so I used my friends who studied there as dealers. When in the beginning of 1983 I became aware that a cassette tape by Slovenian group O! Kult (along with which you got the associated fanzine) came out, I immediately called my friend who was a student (with whom I was playing in a punk band at the time) and asked him to buy it for me. Since my friend could not come home that weekend, he instead sent me the cassette with a mutual acquaintance that did not at all belong with the group of friends with whom I usually hung out. I waited patiently for the evening train that would come with new music material and with a smile greeted the acquaintances on the train platform. He came to me, pale-faced and with trembling hands, he took me aside and pressed into my hand the package of cassette and fanzine with the words: "Don't do this again, otherwise it is all over with you if you even try!" (And he was a promising wrestler) "Are you crazy? They could arrest me if they found this on the train, I would end up in jail right along with you, if they could see what I had on me..."

MRR: How dangerous was O! Kult in 1982? Although we know that the western republics of the federal government were more liberal than others, one should not forget that the paws of the state security service were everywhere—they too guarded the privileges that the political class had and the security service was similarly oppressive. Have security service watched the group or individual members of the group? I guess the police dossier (which I believe to have existed) was sent to the military so that the military knew who was under observation and could send them to the army. Did military security (military intelligence) show any particular interest in the members of O! Kult?

State and federal organization in Yugoslavia in the early '80s worked thoroughly and extensively. Their network was even more complicated than the Americans'

work with the NSA and similar paramilitary organizations. Each system and each government have very similar totalitarian tendencies and they develop better models for control and domination. What is the difference between socialist, communist and capitalist models of governance? What are the consequences of this situation, where the government continually presents the hypothesis of war which creates a hypnosis of the citizens, how they create an above group—class as you say, what kind of relations they generate between themselves in relation to the three key factors that play in each state: working class, the middle and ruling class. In different governments the relations between these groups vary, in some the differences are transformed and therefore better hidden, in some they are weaker but they have always existed and remain to this day.

My opinion as a songwriter and ideological leader of the group has always been: speak the truth, analyze the situation, take a stand, respect justice and the principles of equality and solidarity, stick to the standards that are based on the views of Marx, Engels, Lenin, Tito, etc. Unless you want to do this, we shall, by quoting your own words, prove the result of what you do—i.e. nothing. With reflection, we will show you and deny the difference between the declared and large politically motivated words and the reality that you produce. O! Kult, by telling the truth and reacting to the injustices and failures in the political oligarchy, was dangerous and thus controlled. I know, and I knew, I was among those people who were constantly "under surveillance" in Slovenia. But we in O! Kult never had any uncontrolled outbreaks or actions that could allow them to further investigate, to frighten us and so on and so on, within the law.

MRR: Did the members of O! Kult have musical experience before you formed your group? What music influenced O! Kult to be so clearly politically profiled? What, besides music, influenced the profile of the band (books, theater plays, films, activist movements or schools of philosophy)? Have you used any musical direction or genre/sub-genre that would define your musical expression?

A few years before the formation of the group, with almost the same lineup, we played different rock classics: the Beatles, Santana, etc. All to better learn the instrument, for we were all self-taught and had almost no knowledge of musical rules. I personally have been very close to the Velvet Underground, Lou Reed, Neil Young, Bob Dylan, T. Rex, Bowie. And from the national scene it was Bulldozer. With social commitment and political attitudes, Crass was an influential group (and the countless derivatives), Dead Kennedys, the Clash and, energy bomb the Sex Pistols. At that time, I read a lot of big and small theoretical texts of Marxism, analyses of state functions and systems for mass manipulation, Machiavelli, Nietzsche, Reich... Even some texts about psychology and psychoanalysis, but it was only at a distance. I didn't find it particularly important or useful. Very often I was at the cinema and the Slovenian Youth Theatre. I read Cankar and Kosovel, I loved their thoughts and vision. Several times I have been to tea parties with Tomaz Mastnak where there were different groups of intellectuals—the essential and the critical key persons at the beginning of the then civil society. I read all the Yugoslav newspapers, especially those for students, and because of the method used to create lyrics for O! Kult, also mostly state-oriented media, TV, radio. I researched the European and Soviet avant-garde. At Malevich I felt an unusual link, a thread of energy that enveloped me. I picked all the books on supremacism from the bookstore. And when I saw his greatest work, a black square on a white cloth, everything became clear. This art hypnotized me. Reduced to the bare and brutal ne-avatgardistsk symbol, it talked to me about totalitarianism, universality, completeness, great power, the energy that does not let go and keeps all sides of heaven and earth, man and society in check-mate. That is why the Malevich square, free entirely of religious nexus, became a symbol of the group O! Kult. So: Thank you for this Kazimir!

MRR: In the second wave of punk, to which O! Kult belongs, Crass was the most famous politically engaged group, along with the scene created around them. How did Crass influence you: musically, ideologically, visually stylized presentation (flags, banners, stylized symbols and logos)?

Yes, in addition to the above and other unnamed groups Crass and the entire community, we were pretty close. The energy and brutal directness of their lyrics were a really powerful method of agitation—self-publishing of records and other materials, activism without boundaries, criticism of capitalist society, exposing the injustice and hypocrisy, were some of the similar points with O! Kult. But in their texts, I felt a lack of critical distance. Their attitude and their message was known to me, I felt a repetition of the same shape, the same words to those who already converted leads to a dead end. O! Kult held analysis and a mirror to the state from a confident and critical distance, without excessive identification, which makes our identity and attitude for the defense "intact." The police and UDBA (security service) had no specific reason to chase us—except the police control and surveillance. By using models of identification with the state (I know it sounds a little schizo) flag, symbols, manifestos, reports, graphics, art of "cut and paste" messages fitted with the group's way of working and how we wanted to be represented. In this way we became a self-reliant and independent group, proud of our position and the power of an idea. A group that has never lobbied or sought media attention.

We loved and worshiped, but at the same time we hated and denied politics, the ideology, the manipulation, the conferences, the parades, and the experience of living in Yugoslavia—it was pure kerosene for our engines.

MRR: How was the acceptance of the group by critics and the audience in the already developed alternative scene in Ljubljana? Did you have fans in common with any other bands from the scene and how was it outside of Ljubljana and Slovenia? Have O! Kult, with their then-rare political commitment, influenced the emergence of some similar groups or fanzines (far fetched, but maybe some underground revolutionary organizations)?

O! Kult was yet never was a part of Ljubljana's punk scene. Our form and emergence to the scene was different and quite anti-rock style, and because we were from Ljubljana periphery it could be an additional cause of our dislocation. We often hung out with the other leading figures especially from the cultural scene ("Disco FV," Gallery "ŠKUC" writers of *Mladina* or *Tribune*) and with our companions—say fans. That we should give special attention to fans was not

important to us. We distributed our messages through music and it made no difference if we were from Maribor, Rijeka or Zagreb. Our energy and sincerity spoke for itself, so that's probably why we were in the final at YURM 1983. The scene in the country was not big enough to be split into different fan groups. All involved in the scene simply followed everything that happened. It was an innocent community and just because it was so self-organized it was powerful and creative. With this community, we all breathed the same air and drank the same water. It is possible that our contribution to the scene was the uncompromising political commitment and that has probably been influential on many actors in civil society, but I have never tried to follow or analyze our impact on that platform.

MRR: How much were you willing to compromise (which was inevitable), and have you even made any compromises? Is there anything from this distance of time you think was naive? Do you think that something was ideologically wrong (I do not, but capitalism changes people)?

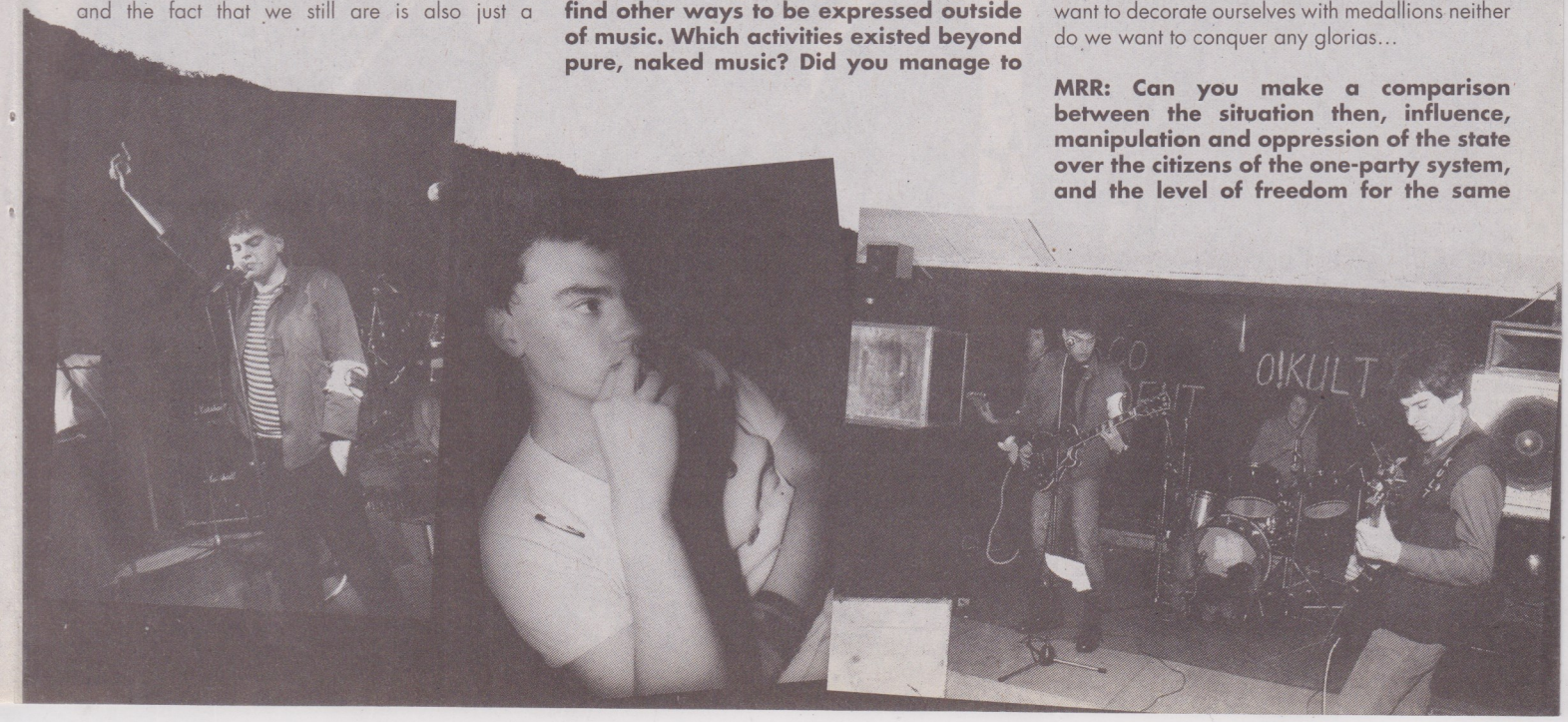
Compromise is an expression of weaklings. For us, our work and actions needed no adjustment to any terms and ideas. Our unit was powerful and compact; we knew what we were doing and what we wanted. Concerts were our communication altar where we checked the pulse of the audience and their dedication to the music and the message. And without naivety Stalin or McCarthy dogmatic ideological regime could not exist. Naivety is the rose of the totalitarian poetic crown. What O! Kult did is great and it is slowly revealed behind the curtains of history. We never talked big about ourselves and never advertised ourselves—there was no need for that. We worked like all the other socialist self-management workers. The fact that we were in that country was just a coincidence, and the fact that we still are is also just a coincidence. Does anyone wonder what it would be like, if all the bullets that flew against Kennedy or King missed? Or if Tito had not opposed the Soviet Union? It is impossible to imagine such a dimension. Therefore, we distance ourselves from any error, because you never know when they were intentional, right?

Interviewer's Note: In the beginning of 1983, while I managed to avoid getting arrested at the train station for O! Kult's cassette tape and fanzine, in the autumn of the same year I was sent to military service. I brought with me the O! Kult cassette and fanzine with lyrics to have something to explore in the short moments of rest. There I met a friend who spoke both languages—Slovenian (which the lyrics were in) and the official language, Serbo-Croatian, and asked him to translate all the lyrics for me—and I, like some sort of criminal, had written in my notebook and hid it just in case. In addition to being bilingual, he was also four years older than the other guys in the army, so he better understood the political situation. On top of that, he explained to me (one year younger than the other guys in the army) what a rise in percentage means (a pravicno delite osobne dohodke/ko jih povecujete na procente?!), consummation stop (tovarši ne ustvarjajte potrošniških mrzlic), and what a self-management agreement was or devaluation with stabilization (z omejitvami SISi zakoni/s samoupravnimi sporazumi/z devalvacijo s stabilizacijo). Most of your lyrics have been not only condemning of manipulation of youths (Disco objekt, Mladi imaju moc) and had an ironical undertone (Voli! Bodocnost), but were also a direct attack on statism, on false morals of the political rulers. I don't remember any group before or after O! Kult that so directly hit on the machinery of the government, stirred up suspicion about the countries system, pointed out the flaws of politicians and encouraged resistance.

MRR: Did you want, with your spirit of revolution, to change isolated individuals or did you want to gather a bigger circle of like-minded people who would actively participate—an individual or collective approach? And because I don't believe that the point was just provocation to get an effect, I assume that those ideas had to find other ways to be expressed outside of music. Which activities existed beyond pure, naked music? Did you manage to change anything?

The way that you expressed yourself is one of the rarely short, concise and broad analyses that anyone has ever written of the versatile work of O! Kult. Interesting and contradicting, maybe even sympathetic, that so far in Slovenia—where we had our base and where we belonged to some scene, no one has so far with so few words managed to express the importance of our work. You mentian the spirit of revolution. It's big words and behind them a scary energy is hiding—the energy of the mass that can overrun governments, politicians, even armies. We felt this power and filled our batteries with the opinion of honesty and honor. Our words were sharp and strong, concrete and argumentative, linked with a tad of emotion. Well, we never called for a rebellion, or an uprising in the classic sense of the words. My opinion was that we need to use the system we had that was well thought through, well-conceived, correct socially and participatory balanced, but the bureaucracy and the technocracy was a tumor in this system which they dried out and modified with their own interests in mind. But at the same time we tried to distance ourselves from our own critical viewpoint. This magnetic area made it possible to somehow better see things as they were. I never wanted to identify myself only with one truth, one opinion or one side of the medallion. O! Kult was scarily rude towards injustice, lies, disrespected rights of workers and alienation by the government towards the people. The addition of more levels which our political system declare would not be supported, but at the same time someone could say that O! Kult has been a very state-faithful group. All of our work or the message or the image of the group O! Kult opened a new room and new paradigms and the way to create the civil society. We definitively left traces that lead to changes that later resulted in the fall of Yugoslavia. And the former controlling organ was busy with our activities. Well, we don't want to decorate ourselves with medallions neither do we want to conquer any glorias...

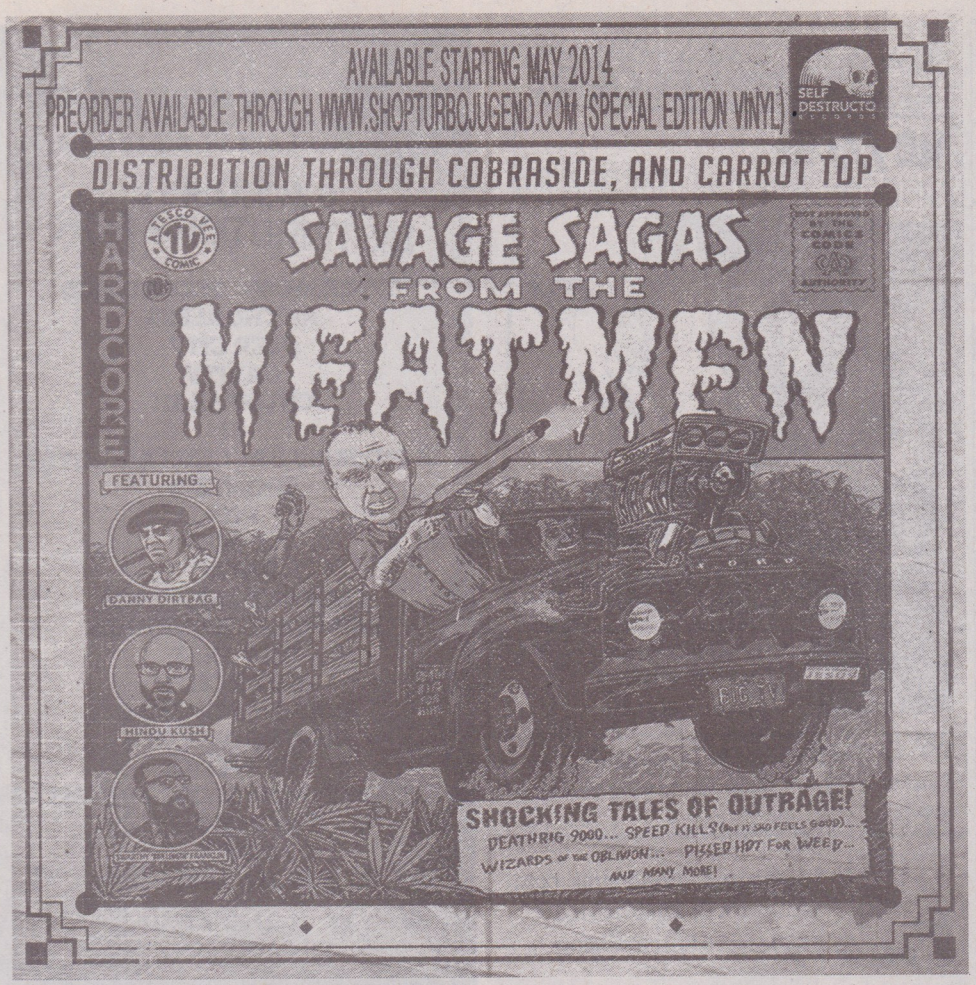
MRR: Can you make a comparison between the situation then, influence, manipulation and oppression of the state over the citizens of the one-party system, and the level of freedom for the same



citizens 30 years later in a democratic system? Do you think the current anti-globalist movement could replace the earlier progressive left-oriented movements? Are we still just a piece of meat for their falcons?

If I look closely and compare the visible and invisible, to me it is not hard to recognize the model for control and domination, which essentially has not changed much. One or multi-party system—i.e not a democracy—of course depending on the purpose, and the need to implement in the state and society they are not and cannot be anything other than a copy of the same side of the coin.

What has changed since the '80s to now, is the scope and the totalitarian society and the national security system, which, by the concession of political power, is under the control of transnational corporations and bankers, as excavators with 200% octane fuel, who will destroy all that remains of the social security net and the rule of law for equal citizens. The big ideas, which triggered World War II are present here today, even more than we are willing to admit. For a long time states have not been a group of cooperative collaborators with their attitudes, their independent sense of self with the freedom of decision-making and planning—but society has been under complete control and domination of politics, rulers and their organs. Their activities and master plans have managed to camouflage exactly what they officially deny. So essentially they are playing the same schizophrenic game as O! Kult played 30 years ago. I could talk about this for days because the systems are overgrown and have become antagonists for themselves and one day they will eat themselves. But before then, they will eat a bunch of others. The ideas of the anti-global movements are important to at least maintain the symbolic measures of balance—the fight for a better, more equal society. Let us be optimistic that the world order stands in front of a big question mark. While the dominant constellation grab for the dirty capital, such as they do today, it is hard to see the light at the end of the tunnel. Which capitalism and fascism, is more human: the American or the Chinese? The Afghan or the German? Ordinary people become disabled and are paraplegic and invalids in an unfair system that enslaves, using unimaginable amounts of money and technology to enslave the people that this work makes possible with taxes, or fines you have to pay every day. And when I think of the structures that are led by people of flesh and blood, like you and me, with a rather fucked-up mind I see that part of the movie *The Matrix* when Agent Smith said: "humans are a virus." For what a man can do to another man, his children and thus to generations come, to animals, or "just" to nature to fill and meet hunger for profit, domination and the power of their ego, I can only describe it with one sentence: disease, a very hard and rude disease that sweeps the planet and drains it. But eventually the virus will be alone and die without witnesses that would sing hymns and celebrate it as the winner by screaming *O! Kult, O! Kult, O! Kult...*



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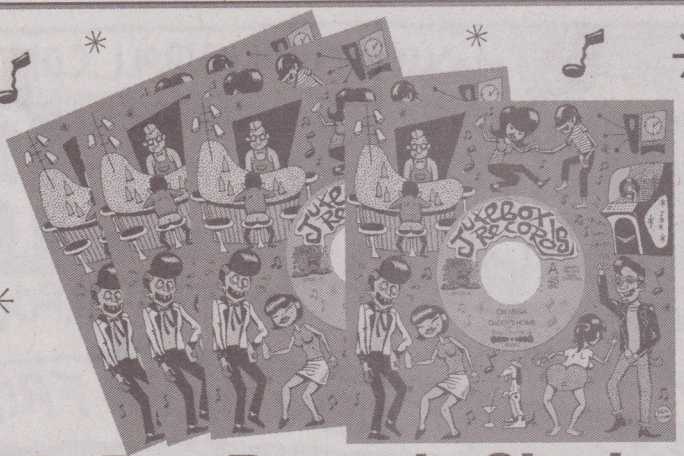

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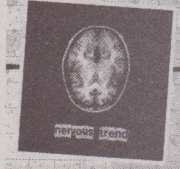

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STAB

If you've ever wondered what happened to the distinguished UKHC legacy, I've got some good news: the new wave of British noise is here. Stab—a London-based four piece consisting of Ola (guitar), Maxxx (vocals), Nick (drums) and Ben (bass)—is one of a handful of young bands leading the pack. Read on as I get Ola and Maxxx wound up and ranting about British ragers of yore, their globe-spanning lineup, the current state of UK punk and radical politics, and of course bad teeth.

Interview by Jason Halal
Photos by Mateus Mondini and Michael Andrade

MRR: All right, so… what is Stab?
Ola: That's a big question!

MRR: OK, then how do you define yourselves?
Ola: Well, for me musically, Stab is a celebration of Maxxx, the eternal conundrum of a human being, and an homage to the UK hardcore archive—because in the UK hardcore scene, for a long time, there weren't bands that really tried to celebrate the history of UK music. There were a lot of bands that were trying to do more like an American style. We also wanted to bring it back to hardcore *punk*, as opposed to Hardcore with a capital H. I guess it's my opportunity to play the style that I like because I didn't ever see the style I wanted to see. But it's also tricky, because for a long time there weren't a lot of bands

"BECAUSE IF WE CAN'T SPEAK TO AN AUDIENCE OF ANY KIND THEN WHAT ARE WE ACTUALLY DOING THERE?"

that traversed the gap between hardcore and punk; it was very separated in the UK. But now there's a new generation coming up, which is really cool.

The London and Leeds scenes have actually just exploded, we call them the big L's, which is mega cause it was stagnant for ages. There were very few people keeping it going, and we're at this place now where we're rethinking about the spaces we use, got a lot of fresh new people, and everyone's doing good bands. In terms of what we can look forward to, I think every time you do a band, the idea is that it gets better. So I think there're a lot of bands now where people have done a few bands before, so it's almost like you're re-thinking your strategies every time—you're rethinking what you want to say, so I think there's a level of maturity as well. There's maturity without losing the freshness and the energy. It's almost like everyone at one point looked around and realized, "Oh shit, this is sick! ...and there's camaraderie!" When I go to a show now, everyone's really excited—and for London, that's especially weird—not just standing there with their hands in front of their genitals. And that's about as much movement as you would see most of the time in the past.

Maxxx: Sadly, from my side, the crust punk scene, which is where most of my friends are, is completely the opposite. Nowadays these new laws criminalizing squatting are dealing a huge blow to the scene, to a lot of the places where we hang out, or where people actually live—not just play. So that's becoming an issue not just for bands or the music scene, but on a personal level to people who have been squatting for decades. Now they need to find new places, get into the so-called "property market." So it's a transitional period, not many new bands coming out. There are a few interesting bands, but mostly people who have been doing it for many years. Thank fuck for the Bradford 1 in 12!

MRR: OK, so getting back to my original question...

Ola: Oh right, back to the question! Sorry dear, we do go on a fair bit! In terms of the band name, it was going back to the fact that in England, we don't really have a gun culture on the scale of the States, but we definitely have a stabbing culture. So it was a reference to our own surroundings and experiences—at least my own experiences because Maxxx joined the band after Nick and I already had a come up with the name. I lived in East London and within those six months there were three stabbings outside my house and an armed rape in my doorway with a knife. So it's definitely prevalent and at the time when we started the band it was like the summer of stabbings where literally every week a teenager was stabbed to death. So it was definitely on our minds. It just seemed to be a very British thing. We're miserable people who, if we're gonna kill someone, we wanna feel death up close and personal.

Maxxx: I agree. Musically, there weren't many bands referring to the British hardcore history. The UK has a very rich history that had been neglected by new generations. But in terms of what it means to me, it's also a vehicle to express different ideas from my own point of view. To some degree, we agree as a band and as individuals on these ideas. So I use it as a vehicle to express my emotions or frustrations about who we are and how we live as a society.

MRR: I know the both of you live in England, but Ola, did you grow up in Poland?

Ola: No, but my parents did. So I'm definitely half and half in the sense that until I went to school I didn't speak English and my parents are 100% a part of the Polish community in London. My accent isn't that English. I think Americans don't pick up on that so much, but definitely English people do. They always ask me, "Where are you from?" Stab is quite international actually!

Maxxx: It's a very funny thing because we introduce ourselves as, "we are Stab from London," so we are actually using a physical location to say where we are from, when in fact, apart from Ben, our bassist, we're not really.

MRR: Maxxx, where are you from?

Maxxx: I'm a mixture. I'm half Italian, but I was born in Argentina and grew up in Brazil and I've been living in London for the last ten years. So we all have different influences. Like Nick, our drummer, he was raised in the UK but has roots in Italy and is multi-lingual. So even though we are not from here, or are second-generation immigrants, we identify ourselves with the musical history of the country.

Ola: And in a way, that's a London thing as well. It's like New York or... what's the most cosmopolitan city you have in the US?

MRR: Well New York is the obvious one, but every city has its own particular mix of immigrants.

Ola: So we're diaspora. The diaspora is always stuck between different identities. One is where you're constantly trying to hold onto your heritage. And in doing so, you can sometimes be more traditional or use language that's no longer valid in your home country. Like the way I speak Polish, I learned from my mum and dad, so when I speak to Polish people who live in Poland now, they say, "wow, you use really old language, we don't say those words anymore." So development kinda stops, it's almost like in stasis, and at the same time you're being diluted by the fact that you're not living there. It's like a mixture of longing for the homeland but at the same time not, because you're totally looking forward and forging your own identity.

Maxxx: Nick had the same experience because he speaks a funny Italian compared to what Italian people speak there. And it happens to me as well that when I speak Spanish to someone in Argentina they pick up that I speak funny because I use words that are from Spain. So you end up being part of this big melting pot, a big pastiche.

Ola: And I think that's also the approach in the music—that we're holding onto identities, but then in the end creating something... I mean, I can say this because people have said that it's weird, like it doesn't have a set category that you can easily identify.

Maxxx: It's not Heresy Part II, it's not Ripcord Part II, or Discharge Part 370, but a little bit of everything.

Ola: For example, Maxxx sometimes references philosophers from different nations or I've written a song around a melody that I remember from a Polish hymn when my parents used to take me to church. So yeah, we're all over the place!

Maxxx: Whoever says that we sound just like Heresy or Discharge... well, that's the intention but not the reality.

Ola: This is my first band and, as the person who's responsible for the riffs, obviously it's been a learning experience as I only learned to play guitar three years ago with this band. So it might just be that I'm crap.

MRR: Well, what you're saying about longing for another place, that's a good segue. Because I was initially attracted to your band out of a nostalgia for a time that I never knew, the heyday of mid/late '80s UK hardcore. And obviously as record collectors, Britons, and history-conscious punks, this is a time that you guys are inspired by. So I'm curious what makes this an exciting period to draw on and what you think distinguishes it from earlier, more widely celebrated eras of UK punk?

Ola: I was always really attracted to very fast

music. So the fact that you hear speeds that were "what the fuck..." from the likes of Intense Degree (yes, I know they are triggered drums!) or Napalm Death or all these bands that came out around at that time, was for me an immediate connection, 'cause I grew up listening to death metal since the age of thirteen. I come from a metal background—not in any great depth, 'cause I got into punk pretty fast—but many Polish people listen to metal, that's just in our blood I guess.

Maxxx: I believe it was when Ola proposed the band; it was an interesting idea how to portray the purpose of the band in terms of music. Because I do like bands like Ripcord and Heresy and Concrete Sox, any of the bands from that same area in the Midlands, and it's something that isn't done by many bands these days. So even though it was homage, it was something refreshing at the same time.

Ola: Also, I think, as with any punk or hardcore there is an element of identity politics. When I found out about these old UK hardcore bands, it was like I found my own connection to local history: hardcore in the UK that was certainly influenced by American styles, but also made it their own. They also talked about things that I really cared about, e.g. animal rights. Clearly Maxxx is more on the crust punk side, but he's also straightedge, and thus a rarity. Crusties here have the heritage of all those crust apocalypse or D-beat bands and the patches, and hair and so on, whereas the punk scene has all the late '70s bands and the bible known as the *45 Revolutions* book. It's funny because at the end of the day we all listen to the same music and bands more or less, but identify ourselves and practice hardcore punk in different styles.

Maxxx: And at the same time, you have Extreme Noise Terror and Heresy on the same bill. So there was clearly more of a connection between the scenes. I mean, things were actually more mixed than nowadays. And that's so fucking stupid.

Ola: But I agree with you in that history is read from the point of view of the present, so in terms of what we experience and how we feel we fit into the scene here, that's directly reflective of how we would read the history or what we would identify with that history. Even if the experience for those '80s UKHC bands was different, it certainly is something that speaks to us now.

MRR: One thing I want to talk about is the cross-pollination between the UK and the US over the years. I was thinking about the fact that, as you said, UK bands took a lot of their sound from East Coast American bands, but I think one of the main distinctions in that era and the things they drew from is the fierce injection of politics. There have always been American bands that are somewhat vaguely political, but that was never a strong identity in American hardcore. And it seems that what sets that era of UK hardcore bands apart is the association with these strong convictions and left-wing politics. Is that accurate? And is that part of the appeal?

Ola: I think that's true of us, although I don't think that's so true of the bands we take from. Ripcord, Heresy, Intense Degree, Napalm Death, they had political content but as far as I can tell they weren't overtly political in that sense, except maybe on certain issues like animal rights as I mentioned before. I think Stab is trying to leave it open enough for people to have a think, but lyrically we are political and we have a standpoint, even on a basic level just being vegetarian and straightedge.

Maxxx: Yes, we try to follow in this path that many UK bands have in terms of being serious about the lyrics. Certainly, I couldn't write about something that's not relevant or politically motivated in some way. I would struggle if I were to try to play in a pop punk band because I

would never be able to write something non-serious.
Ola: Well, to put that into more context, many bands will talk about their own personal experience and that can be classed as political in a postmodern world. But even though we're not overtly political, we try to talk about society, so that's where we come in with something slightly different.

MRR: Well then, since you seem to draw a distinction between bands that have political content in their lyrics, and whatever being a political band is, what do you consider the next step beyond lyrics? Is it having your band be a reflection of your involvement in political movements? And is that you?
Ola: I don't think we are that, because what the political struggle on the left looks like right now—it's very fractured. And that's a real shame because you just have to look at footage of May Day from the last ten years to know that something is not right. The protest movement has changed fundamentally in the UK. There's more apathy now than ever. Or just so many different factions with slightly different approaches, that it's becoming unmanageable to come together and do something. And actually, I think the people who are most radical are the young people who last year caused those riots in London. And in the previous incarnation, the education riots. That's pure emotion; their future had been cut off. You could argue that it wasn't effective because nothing changed in the end, but it is because they felt their lives were heading towards nothing. They have no future. Instead, the government just criminalized them and classed them in one overbearing swoop as yobs or whatever.
Maxxx: Regarding the London Riots, the current right wing government took the political aspect of the situation out and minimized it to a purely Capitalized approach, and said that "the youth just wanted some free Nike shoes" and that that was one of the main reasons for the riots, when actually they're missing the whole point of why it started.
Ola: Maxxx is way more active in politics than the rest of us. Speaking for the rest of us, it's really difficult to identify with any group at this point, although maybe we'd like to in the future or maybe not. So this is the conversation we're having. I want to talk about it, I wanna make changes, but at this point, it's a process of thinking about how, and I don't see the band as being part of that.
Maxxx: But I believe that you have already taken certain political stances as an individual. I believe that maybe the band isn't active in terms of being part of a political group, but I believe they are active as individuals, and they're doing that every day, which is already a lot compared to many of the people we know. And that's a really political action.

MRR: So I wanna talk about lyrics to one song I'm intrigued with called "Creative Destruction," in which you say "the passion for destruction is also a creative passion" and "ideas shouldn't be sought in ruins." So I'm curious, given that punk is 35+ years old and has in many ways become an ironic shell of its former self, why do you guys play punk? Would it not be a more fitting act of creative destruction to just burn the whole thing down and start some new form of music or political art?
Maxxx: That's a very good point. My beliefs are that society is so fucked up that I don't believe in a change in society; I believe that we need to destroy to build. I believe we need to destroy what we have nowadays to build something more equal, more socially conscious and egalitarian. We are programmed; our brains have been erased and it's very difficult to have these talks about trying to change things. So the best way to do it is to destroy to build. That's what I'm trying to say on the lyrics of "Creative Destruction." But coming back to your point, why do we play punk? That's a good point, I never thought about it! So from now on, we'll play something new!

MRR: No way, don't do that!
Maxxx: You're saying we need to destroy to rebuild, but at the same time, you're embracing something that's already been destroyed. I believe we play punk because we are conformists. Even though we think it's a nonconformist lifestyle, when we take it, it shows the conformist side we all have inside. It shows the conflict of interest in being enlightened on one side and conformist on the other. And that's a personal critique that we need to take.
Ola: For me its a little more selfish because this is simply the music I love and the people I know that I can collaborate with and the scene that took me in as a teenager and made me feel good about myself and who I am—we all start as lost pups, innit? So for me, it still has value even though it's old. Maybe it has lost some of its spikiness, but certainly if you were to start playing punk in a public place in London, it would still cause a furor. As long as we keep trying to make it vibrant for the people who come to the scene and have something to say, to inspire those people as I was when I started going to shows, and as long as it still freaks out the grannies on a basic level. I mean, I don't see any government wanker listening to Crisis or Conflict on the way to work, so until then, I think it still has something to say.

I would concede that for England, there is an extra level of "what the fuck are we still doing here," because, radically speaking, the most radical music movements we've had in England since the '90s are all electronic-based, Rave UK, and its connection to other parts of society. I mean, David Bowie understood that—to be really powerful you have to connect not just within your own scene but you have to connect to other parts of society. And certainly I think the dance music scene here is doing that, but unfortunately it now has a really short half-life so every new type of radical electronic music gets pulled up by the mainstream super fast. But there's still new stuff coming out every year and I really admire all of it. Interesting story: a friend of mine bumped into the singer of Heresy in Australia and they had a conversation on the street, and he said, "guitar music is dead, I only listen to electronic music now."

MRR: Well, Tommy Stupid is a full-on DJ, and so is Mick Harris.
Ola: And the guitarist from Cold World (Austria), too. So it's an ongoing theme in Europe. For instance, we'll play a show in a forest in Poland in a blown-out army practice bunker. Everyone will bring a piece of equipment, a generator, cake, whatever you need for the show. And straight after the punk bands play, there's a full-on rave.

MRR: Well, you and I were talking about how there seems to be discontinuation of this long tradition of rock music in the UK and Europe, however, the difference is that for the longest time, the UK, along with the US, was *the* influential place for rock music and pop culture as a whole and yet over the last 20 years there's been a waning of that influence: What do you attribute that to? One theory is that when the acid house craze hit in the UK, that's when everything shifted. Do you see that?
Ola: Yeah, totally. I think it's increasingly hard for the electronic music scene because styles are getting appropriated so fast now, at almost a spectacular level, to the point where you'll have a new genre and then a year later, a pop lady is on the telly with the DJ who started it all and that's that. You see Benga from the dubstep scene on the walls of Victoria Station in London as part of some Virgin One media promotion. That's where we're at, because social media is the grand connector. You don't have such a big split between the DIY scene and the pop scene, because the two—in terms of how they market themselves—are converging. The marketing teams of the commercial music culture, they're starting to go underground, and obviously we've been utilizing [social media] as a way of spreading messages. Having said that, I think the UK has had a long tradition of that from the get-go, for example, Napalm Death was on a kids program on the BBC. Great stuff!
Maxxx: Well, a lot of the bands of that era were on the BBC very often on the John Peel Sessions. Maybe these days, that's been accelerated, so as soon as commerce sees something that has profitability, they can pick it up quicker from the underground and make it massive. But to answer your question about whether we see the waning of the UK on global music, that's actually one of the good things and bad things about globalization: that you will now have a kid in Malaysia listening to the same thing that you're listening right now, on the other side of the world. I used to only listen to tapes before there was internet, so for me to listen to music was a privilege. I mean, to get a tape I really liked, I would wait for months. And now I can get it straight away.
Ola: I think what's interesting is trying to understand the difference between globalization and localisation, or "glocalisation." Let me explain: I came across this theory as a history of art student because people were doing these studies on influences across the world, from 16th century and the days of exploration and trade. But trying to put globalization onto a medieval/renaissance framework just doesn't work, because there was still a strong sense of identity within each place. So there would be trade and there would be mutual appreciation of art, but there was a strong language that was local to that place. And now we have corporations that are truly what is known as globalization, where they come and impose their aesthetic on you in taking away your local discourse. They're realizing that people don't always like that, so they're a bit cleverer about how they adapt themselves locally, but it's still imperialization and globalization in a very aggressive fashion.

So, in terms of what we can talk about and what we can do as a global hardcore punk scene, we can think about how to make localization a powerful thing where we are saying something different or being radical in how we address the world. But I think it's important to understand the way that happens. Because you can have useful collaboration, for example, the way Japan, the UK, and US have all influenced each other over the decades hardcore's been around; that's a different way of doing things because there's still that personalized identity. So when you're looking at bands like Ripcord and Heresy, you definitely see that they made it their own. And that's important to keep a music scene alive, otherwise we're all just gonna sound the same. What we saw in the UK hardcore scene just gone—and still see to a certain extent sometimes—are bands trying to be an American band, but it doesn't work because on a very basic level we're not Americans. Why would that aesthetic be effective? At the same time, American music is very persuasive and that is its power; it manages to be so intriguing and exciting for people around the world.

MRR: Well tell me about your tour in the States. You started in Texas, and then...
Maxxx: It was Austin, Kansas City, St. Louis, Chicago, Toronto, Buffalo, Pittsburgh, DC, Richmond, Philly, Massachusetts then New York. To be honest, I have a love/hate relationship with the USA. But it was interesting to break some of my preconceptions. I listen to a lot of crust music and I didn't see a lot of new bands embracing political ideas. But when I started talking to people and seeing the places where they do gigs, and the way they promote the gigs, they were very political and DIY. I went there with this idea of America as plastic, extreme consumerism, or nobody giving a shit about politics. So it was a nice and humble surprise to see a lot of the kids doing things that in London we don't even do. It was very refreshing and interesting and gave me a lot of new ideas on how to approach this here locally.

MRR: Ola, I know you've traveled the States and you lived in New York for a while, so I'm sure you had a pretty good idea of what to expect, but tell me about how it was being here as part of a band.
Ola: Well, one of the positives of US architecture is you have basements whereas we don't. So the fact that you use basements so well is something to be proud of. But also warehouse spaces, there's a long history of that, which is fantastic. And I think maybe it's something to consider [in England] because even though residential squatting is illegal now, the squatting of commercial spaces is still legal. It's extremely difficult but doable if you understand the law properly.

Another thing that I hadn't picked up on a lot before was how many conversations I had

about health. But when I thought about it, I realized, duh, it's because you guys have a private healthcare system so you kinda have to rely on each other a bit more to understand how to look after yourself. Or sexual health—it's constantly being taken away. I remember that *MRR* did an issue on health, right? Here in Europe, I think we sometimes take it for granted. I mean, the British National Health Service is a bit shit at times, but it's there. When I lived in New York City, I had health insurance that meant nothing in the end, so I left owing loads of money because I had a tooth and gum that went septic (yes, insert bad British teeth joke here).

MRR: Sounds like a real American experience you had.
Ola: I also had the benefit of being on tour with a band called Duress, from the Midwest, in 2010, which taught me a lot and introduced me to many mega ragers along the way. So that meant we could book the tour ourselves even though we live on a different continent and we relied on countless friends who helped out! For me the sense of friendship and "can do" attitude is very strong in North America. Maybe we're just lucky and that's just our experience and that's what we're going to take out of it though. Big shout-out to everyone who looked after us wherever we went—it meant so much. However, the biggest shout-out goes to North Carolina's finest, Daniel "Sorry State" Lupton, for giving us his time, backline and van to drive us duffers around for three weeks!

In comparison to Europe, the promoter of the show is responsible for providing food and a place to stay, even if you don't know them. Whereas, I think if we booked the tour through people that knew people or people who weren't our friends, then from my experience on the Duress tour, it is hard to make it work where you don't have to book hotels at some point or eat out of Taco Bell the whole time. So yeah, I think we were really lucky.
Maxxx: Yes.
Ola: OK, I will continue with more pointless bollocks. I think there is a bigger scene in America that fits between hardcore and punk, certainly in the Midwest, Chicago, etc., where you have more mixed bills and people who don't necessarily go way hardcore or way punk or whatever. And I use these categories loosely because obviously they mean different things for different people. And something we experienced in New York and Worcester, Massachusetts, was that we were put on essentially very crusty punk lineups, but I think that largely we were rejected by those audiences. In Pittsburgh there were some crusty punks who called us "bourgeoisie" punks, and that was really interesting for me because I think in the UK we're more misunderstood by the hardcore scene and more embraced by the punk scene. So I think it's totally opposite and that probably all makes sense in the context of the history we were talking about earlier. I mean some of it has to do with the fact that we're straightedge. A friend of mine in New York said that people were saying, "Oh, it's a straightedge band so let's just go outside." I mean, we played a Disorder cover! Badly, but we played it! So that's when I go back to the question of "is there a point to this?" Because if we can't speak to an audience of any kind then what are we actually doing there?

I lived in New York at the beginning of that renaissance they're experiencing right now, which is very admirable. I'm a huge fan of local scenes being strong because for years in London you couldn't have a show with a UK only lineup. You had to have an American band to make anyone turn up. That's just the way it was and it was really sad. And now we can have an all UK lineup where every band is exciting and people are into it and moshing hard and singing along. That is a luxury and I'm really exited about that. But I think the danger is that people come and go, so you got to keep it vibrant and open-minded I guess.

MRR: Well, that's what makes some local scenes really great—keeping a low profile and not being too self-congratulatory. Chicago is a good example.
Ola: Well, Chicago is where it's at, as far as I'm concerned. Shout-out to Chicago, the best city in America! I've never eaten so well in my entire life as a vegan, never been treated so well no matter how many times I've turned up on people's doorsteps for a place to stay, and they have great bands like Lizzie Wizzie and the Accidents. We played two shows there and both were *le epique* for one reason or another. Best moshing. Also Indiana next door, equally *classique*.

MRR: Well that's about it, I think we've covered everything. Anything left to mention?
Ola: Check out the new UK band Die. You can get their 7" from La Vida Es Un Mus distro.
Maxxx: Thanks for the interview. Check out the new Hello Bastards (political vegan-edge) LP being released in the next couple of months!

DISCOGRAPHY
Demo CS (two versions: QCHQ and Painkiller, 2011)
Nation Rising 7" (two versions: QCHQ and Painkiller, 2012)
Euro Tour CS (self-released, 2012)
Blindness and Lies 7" (QCHQ, 2013/Out Now)

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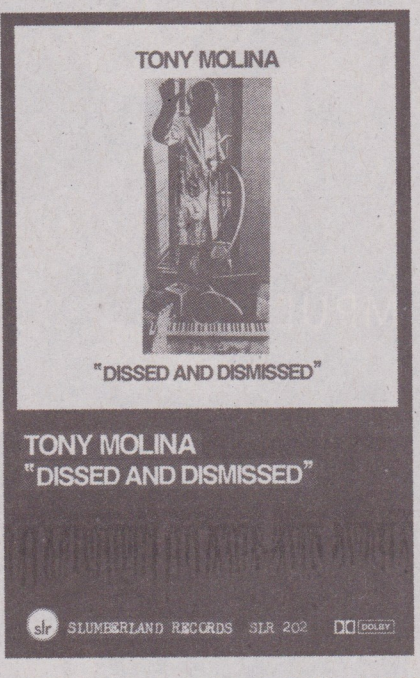

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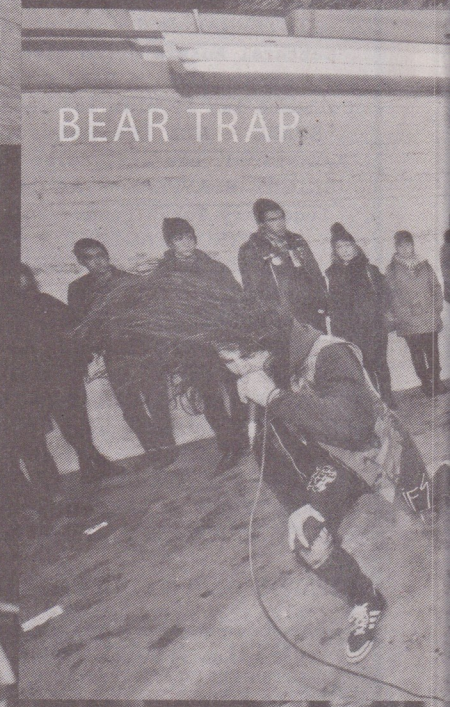

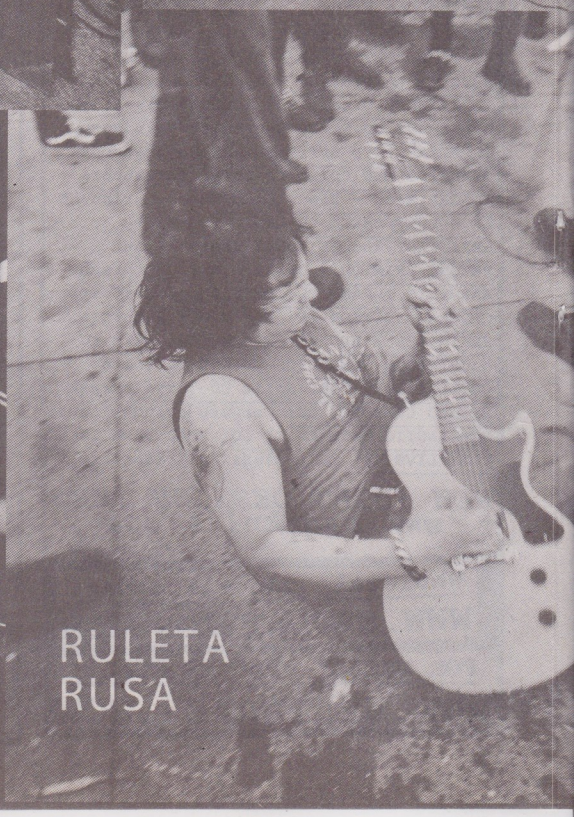

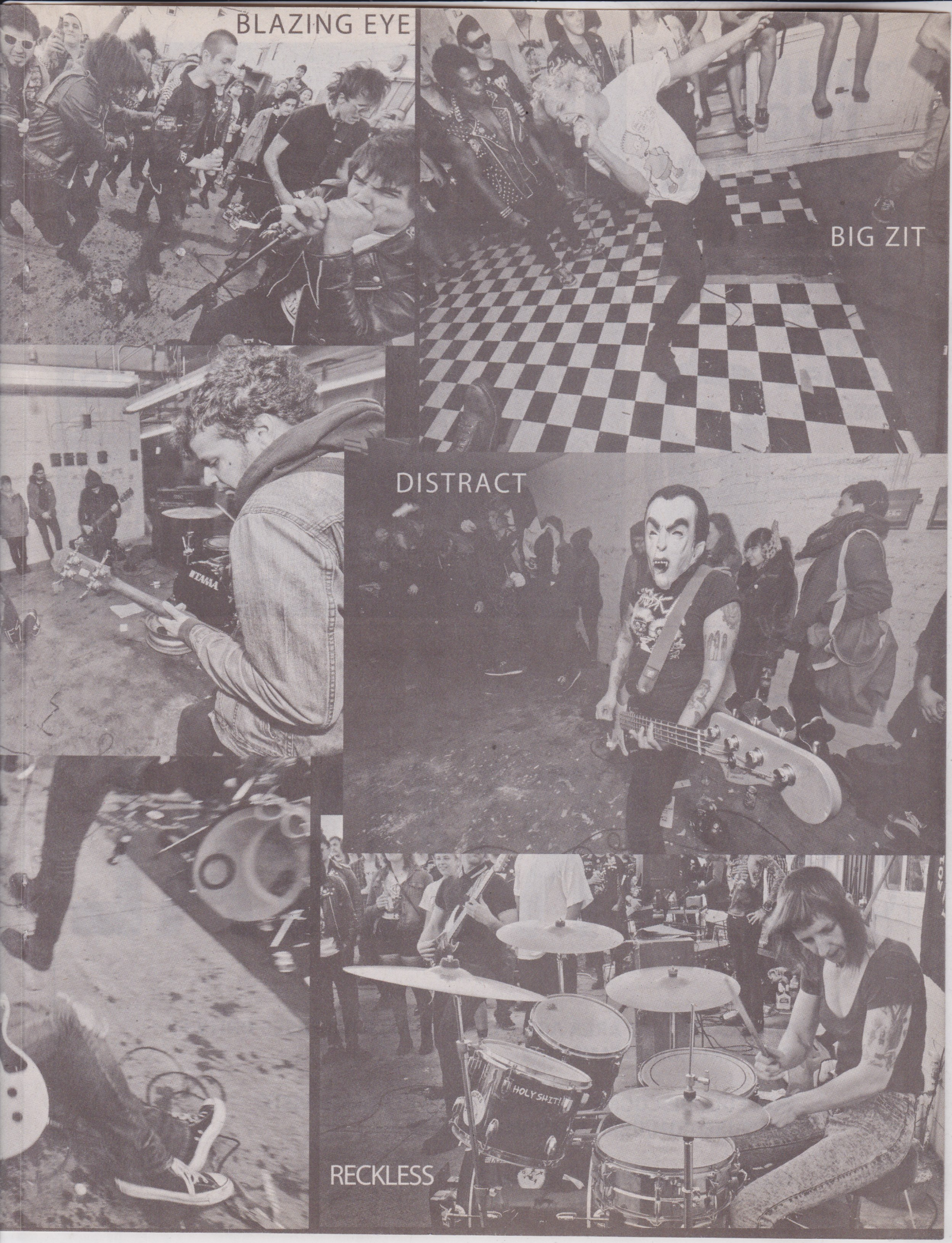
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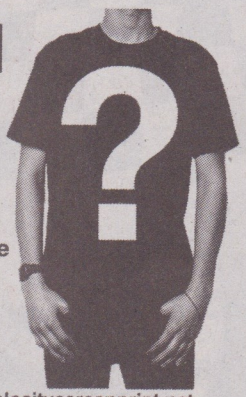

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The legendary Bill Bondsmen—the name alone sends shivers down the spines of posers everywhere. Okay, maybe not really, but it certainly should. Formed in 2002, these Michigan monuments have been consistently delivering punchy hardcore punk through at least six labels and a handful of tours. More impressive than their lasting power in a genre where bands frequently dissolve and splinter, Bill Bondsmen have actually managed to do the unthinkable by musically progressing without shitting the bed.

This last November, the gentlemen ventured outside of their frozen shithole (with Urinal Cake Records' Terrible Twos, with whom they share a member) and into the frozen shitholes of Minneapolis and Chicago. Unfortunately, their Minneapolis show was booked in an overly ambitious fashion (by me), and they probably only played a solid ten minutes. While I try to discourage bands to play longer than fifteen minutes (short, sweet, end on a good note), Bill Bondsmen probably could've pulled off a marathon-length twenty minute set.

Enough of my bullshit—read the interview, and if you're one of the people who has only heard of them without hearing them, it's 2014: fix yourself, and visit them on The Information Superhighway at billbondsmen.blogspot.com. Interview by Drew Ailes. Photos by Joe Mortz, Demangis, Mel Lehmkuhl, Al Quint and Chris R. Lewis.

MRR: Hello Bill Bondsmen. I would like to start by asking the people conducting this interview to provide their names, their musical and emotional roles in the band, and their favorite variety of beer and/or cheese. Sorry in advance for any typos. I am drinking brandy. Also, define Tumblr and explain what effect it has had on the musical career of Bill Bondsmen.

Jeff: Irritant and inferior guitar playing—I like Newcastle and dill havarti, although I don't imagine they pair well. Tumblr is the internet equivalent to a teenage girl's locker; it's a surface to pin up angst, pictures of all the cute boys you like, snarky stickers and "Thinspiration." Except this time around, the images can move and you can't be jammed inside and miss your third period class.

Amado: I play guitar and drive the van. My go-to beer is Tecate or PBR, as long as a lime is involved, and I'm partial to gouda, mostly because I like saying it. I can't really speak for the other guys, but I have no interest in gymnastics, so I don't pay attention to Tumblr.

Daniel: Drums, creep, and master of awkwardness and uncomfortability. Favorite beers besides the free ones are Old Tom, Maudite, and Chimay Blue. Cheese—drunken goat and extra sharp cheddar. Keep your stinky crap out of my face. As far as Tumblr goes, I know nothing about it besides the fact that it's got a ton of gay scat postings. That, and it's spelled wrong.

Jeff: Whoa, maybe I should give Tumblr another chance.

Tony: Yelling a lot. Talking too much, overthinking, studio gimmicks. Leinenkugel Sunset Wheat or PBR or Guinness or Duvel. I like most cheeses but was recently way into horseradish cheddar. Tumblr is not my gig, but Jeff summed it up well. Oh! And negative 11.

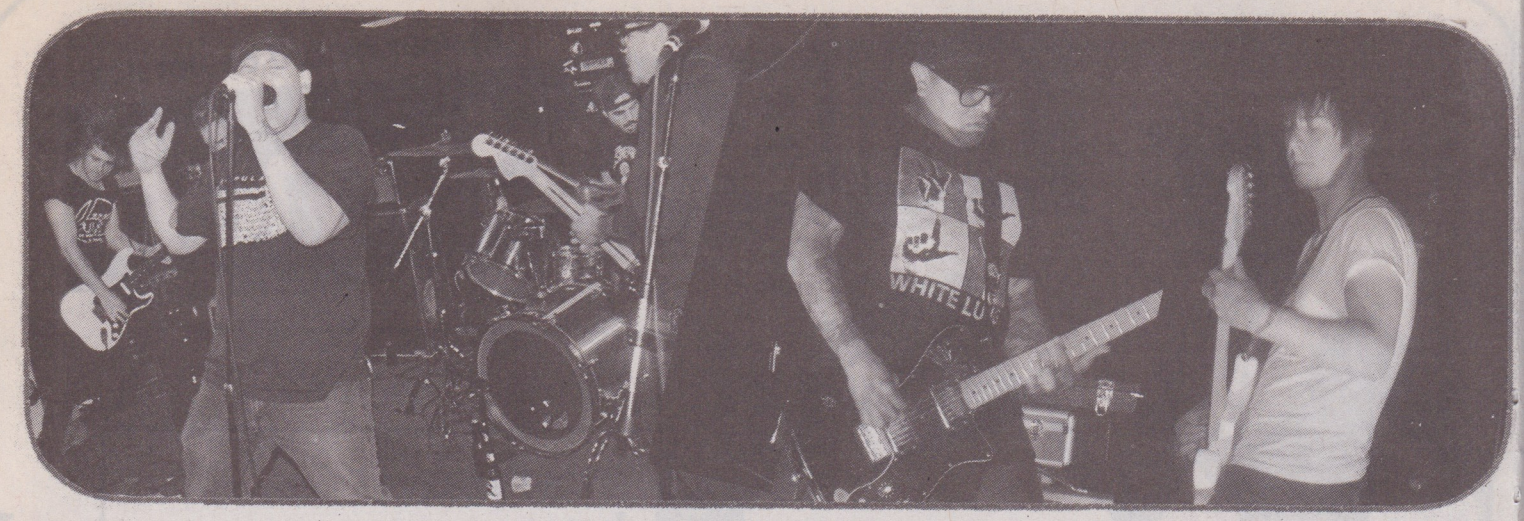
Rob: I tickle the frets on the bass. I am partial to a beer that is a wee bit skunky, such as a Heiny...perhaps a Molson Golden, too.

MRR: So far this is the best interview I've ever read. You guys started in 2002, right? What was the intention at that time versus now in 2014?

Tony: It was a side project initially for Amado and Rob. We wanted to play some shows, have fun, maybe make a demo. Then we decided to do a record. I think we care more about things now, like quality and what not. And with Daniel joining, we have someone equally open-minded who doesn't freak out about playing less than breakneck speed or doing more than meat and potatoes composition/production.

Amado: Pretty much what Tony said. It started off as a side band and ended up taking a life of its own. I think the difference between 2002 and now is that we've been able to draw from everyone's tastes, and believe me, they're all across the board, and make it into a band that no one can accuse of ripping off any particular sound or style. And not in a "let's try to outweird everyone on purpose" kind of way.

Daniel: When these guys started I was still living in Louisiana and playing in Reason of Insanity. I moved from the boot to the mitten in 2005. I had a record or two of Bill Bondsmen back while living in LA...also a 7" from Rob and Amado's other band, the Bump N Uglies. Small world, I guess. I joined Bondsmen in 2011. I had a really hard time adjusting to turning it down a bit as far as tempo and



shit—I was used to trying to be over the top (fuck that movie) with my bands. I think we are all on the same page for the most part, and I'm looking forward to what's next.

Amado: I saw Over the Top when it came out in '87. First time I realized that Sly Stallone was full of shit. Terry Funk was in that movie though. That's gotta count for something.

Daniel: Terry Funk ruined his career in that movie.

Amado: I wouldn't say that. Roadhouse came out two years later, and he was on point in that one. That also starred John Doe from X. We're just talking film career, right?

Rob: Amado and I were, and still are, if that even makes sense, the Bump N Uglies. He asked if I would be interested in doing something on the side, and I agreed. A couple of records and a few miles later, here we are.

Daniel: Film career? No, just talking shit. I think I'm the only one in the band that's not a wrasslin' fan.

Rob: Terry Funk just retired, I think, in the last couple of years...for the final time. That guy shit himself, probably twenty years ago, in the wrestling ring. And another thing, you ever wonder why wombats eat so much corn? And Reed's makes a variety of yummy and tasty ginger brews, for those wondering. For a while I told people that they made a Broadway version of Over the Top starring Tito Santana in the lead.

Amado: Hey Drew, how's the sciatica?

MRR: Dude, eating raw ginger helps so much. That's actually related to my next question to you guys. How the hell do you guys deal with being in a punk band now that you're older? How are you not dead from this shit?

Jeff: I've been shooting up vitamin b-12 every night before huffing paint and doing crimes. I attribute that to my longevity thus far. I learned that from Mick Jagger.

Amado: We're not all that old. Like, no one is gonna mistake Tony for Charlie Harper, I think. I'm actually the third Amado in this band. The first two went to live on a farm. There's not really a lot to deal with. We play shows and tour when we feel like it. We write and record when we feel like it.

Jeff: "Third Amado" is my favorite Eno song.

Amado: Also, I agree with the late punk icon Aaliyah when she said, "Age ain't nothing but a number." That video of her last show with her roaming the streets of NYC naked and covered in her waste still gets a laugh out of me. On the real though, we're just lifers. We don't do this to become famous or pay bills. That's not going to happen. We figured that one out long ago. We just genuinely enjoy playing, and before you know it, ten years go by. At the risk of sounding like a Bl'ast record, it's in our blood. It's part of our genetic code. At the same time, I don't want to be that old fart who plays in some bar punk band and complains how much better things were back in the day. The minute I feel remotely like I'm becoming that person, I'll quit.

Jeff: I'm done when it isn't fun for me.

Daniel: I'm never in enough bands. It's always been this way and always will. Last time I was only in one band was '96—can't imagine not playing. Gonna keep going until I physically can't anymore, no matter how bad my bands may suck. Fuck you, it's for me. It's the one selfish thing I've got.

Tony: I quit a half hour ago when the defibrillator we had wired to an amp failed me. RIP me. You were one of the good ones.

Rob: I don't find it to be an issue. Dare I say this is the best time I have probably ever had being in a band. We play a few shows around town a year and play some shows out of town a few times a year. We've never been a band that tours constantly although that's not to say we haven't toured, as we obviously have. That fucking Professor Puddingfoot finds it necessary to splash water everywhere every day. Fuck.

Tony: Have you met our weirdo, er, bassist Rob?

MRR: I met him. In my head, he was wearing a rust colored snowsuit and eating an ice cream sandwich. So what's going on in Detroit right now as far as musical shit we care about? Whenever I mention that we played a good show in Detroit, everyone seems amazed—some people say they couldn't find anyone to book a show for them. And are there any houses that do shows up there, or is it all mish-mashed bills at bars?

Jeff: I believe that. It;s tough to get a good show in Detroit, and it's been that way for a while, which is a real drag because a band really has to make a conscious effort to come here. Detroit isn't really on the way to anywhere—save for maybe Toronto; you could easily skip it and just go from Cleveland to Chicago on a tour. I might be going out on a limb and shooting myself in the foot by saying this, but I don't really feel like Detroit is into punk rock or hardcore right now. There are small groups of people, there's a crust sect, there's the sort of art-rock-punk whatever contingent, there're people suffering from the post 2000s garage hangover and all that, but they're not going to the same shows.

MRR: That was kind of the impression I got out there—a lot of people at the show because they liked or were friends with one of the bands, not because of a "Hey there's a show, let's just go" sort of thing. So is it that Detroit is just saturated with subcultures now?

Tony: It is. Big time. And they don't intersect much. There are a handful of bands that "crossover" in appeal, but yeah, by and large, it's divided. A lot of people also moved or have moved on.

Amado: There are a couple of houses that are doing shows. They pop up and then go away for whatever reason, just like in any city. DIY venues such as Trumbullplex still exist, and there's no shortage of bars to play. It does seem that people are all

into their sub-sub-genre and don't like to check out bands outside of their comfort zone. Whatever, more room for me in front I guess.

Daniel: I agree with Jeff and Amado. There're a lot of people here, but they stick to what they know. Being from a not-so-big city in the South, everyone went to any show, even if they'd never heard of the bands. I moved here and people just didn't seem to really care. Don't get me wrong, some do, but it's taken for granted mostly. Hardly any support for touring bands. Yes, I miss shows here and there, but I'm a social wreck and generally don't like being in crowds. The separation of cliques here is stupid. I've tried. There're shows I don't even hear about until weeks after the fact. It's lame. Sorry to bash where I live, but it is what it is.

Rob: It seems like every couple of years things pick up for a spell and then drop off when the next big thing comes around. Cycles.

Tony: And that there are certain figure-heads within each scene. Thankfully, our scene is just weirdos. Like people who don't really fit into anything, which is ideal as we don't have to worry about fickle tastes and can pretty much do what we want without having to worry if it fits into a target demographic or whatever.

MRR: I've noticed that about Minneapolis as well. We have a lot of different scenes that all sort of connect, but there's still a lot of distance between shit that should be working together.

Tony: Minneapolis is way different than I recall it from the late '90s/early 2000s. Not as interconnected, which made it such a mecca. Still a cool town.

Amado: It probably wasn't always like that, though, Drew. I think the internet and technology kinda took some of the mystery and fun out of the scene. In that you don't really have to go to a bunch of different shows to be up on punk/hardcore anymore. I mean, look at pics from shows. There's some people in the front having a good time, but if you look past them it's goons texting and checking their Facebook status.

Tony: Agreed. It also killed the excitement of discovering new bands as well. At the same time, it's made it a faster entry.

Daniel: Smart phones equals stupid people. It's the new heroin of scene wreckage.

Jeff: It took some mystery and fun out for sure, but it also made it really accessible for people like myself as a kid. I grew up in Montana where there wasn't a whole lot of punk shit growing up (Hi Ass-End Offend, Disgruntled Nation), so I'd be digging hard online to order records, tapes, anything to satiate that hunger in what was an otherwise cultural desert.

Tony: Meh. Who cares? It's like bitching about how the invention of cars destroyed the family unit, etc. The interwebs exist. End of story.

Daniel: I'm just saying people at shows staring at their phone the whole time might as well be a passed out junkie in the corner.

Tony: Being a junkie requires more commitment.

Amado: The more I complain about the internet, the more I feel like I should take a nap and then meet up with some friends to break into some swimming pool that restores some of my vigor. Two-year plans are a commitment.

Tony: Banging a hundie of dope a day requires more.

Daniel: Ha ha. I love the internet...and drugs.

Amado: Where's Rob? I feel like we're missing his two cents, or whatever currency they use on his planet.

Jeff: He's out tromping around in snowshoes, challenging god.

Amado: ...poor god.

Tony: For the record, I only advocate being a junkie if you can OD right after you sell off your record collection. Feel free to draw Don Martin styled images of Rob to word bubble off of. Translate his words into robspeak. A typical answer, "FFFFRRRRPPPP! BZZZZZZ! ZORT! CHING! KAZOW!"

Daniel: I love that man.

Rob: Oh...well then. Correct. I was off trying out my new socks and snowshoeing. I can only do this interview thing on my phone, which is slow and trying. I apologize for me lack of participation. Eye yam doing my best. Technology be damned! And as far as currency is concerned...that very well might spark a heated lecture. By the time this is printed, the Federal Reserve Note will have been revalued, as will other currencies, to within 5% of their country's assets, which we, as a nation, have none of. That is my prediction. If I am wrong, I owe you all ice cream. This, of course, will go unnoticed for the most part and may not be announced. The effects will not be noticed for weeks...perhaps months.

MRR: An astute assessment, Rob. So let me ask you a hypothetical punk values question. Michale Graves, the dipshit Republican from '90s Misfits, rolls into town and Bill Bondsmen are asked to play. What happens?

Amado: Tony gets to work on his devilock, and the rest of us get right to work on Kryst the Conquerer covers.

Tony: That's the long answer. Short version, no thanks.

Daniel: Real answer: Tony says, "Ok, I quit the band."

Tony: I'm quitting now so that we never have that happen.

Jeff: Good. The sooner all you guys are out, the sooner I can recruit a bunch of studio musicians and parade the corpse of this band all the way to the bank in twenty years.

Tony: You know, we wouldn't be having this conversation on PCP.

MRR: You don't feel like you have some sort of obligation to play the show dressed as the Misfits and then kiss each other between songs or something?

Tony: Probably not worth it. Dueling harmonicas, maybe.

Amado: Jeff and I will be touring as BONDS while Rob and Bunny (our second drummer from about ten years ago) will write new music as Bill Bondsmen. Oh, the bands of tomorrow! I'd rather play the show dressed as Poison Idea, pick our noses, and get high off each others boogers between songs. We can incorporate the amp/defibrillator setup Tony mentioned earlier, too.

Daniel: I would be at that show for sure, even though I don't do boogers anymore.

Rob: Actually, I would get Bunny, Chunks and whatshisname...the grumpy one.

MRR: This isn't yielding the crop of ideas I had hoped for to torment Michale Graves, but ah well. So, Daniel, two questions specifically for you: why did you move to Detroit, and also, is there a guy from Reason of Insanity who plays in the excellent Houston band Crimewave?

Daniel: I moved here in 2005 with an ex of mine. She was from here, so that happened. Really didn't want to, but really glad I did, outside of leaving my friends and family. Found my true love soon after and married her. Yeah, Josh is in Crimewave, and a ton of other bands that are great. The Real Energy, Secret Prostitutes, and on and on. Josh and Howie also started Fugitive Family after Reason of Insanity quit. Howie is in the Pallbearers in New Orleans, too. All great bands. We are all sluts for punk/hardcore.

MRR: Ah cool, I've talked to someone in Pallbearers. So were you in Killswitch as well?

Daniel: Yeah, Killswitch, too.

MRR: Question for the whole band: You guys recently self-released a record. Was that a dedicated decision by the band? Have most of your label releases been fairly smooth?

Tony: With regards to self-releasing, I think we just wanted it all out in a timely fashion. We are working on a full-length and may try to find help with releasing it. We have roughly twelve songs completely recorded, just need to mix them down and master and they're good to go.

Amado: No one seemed interested or could afford to put out a record immediately. We happen to have a record pressing plant in the city that is pretty easy to deal with. Then we just ordered blank sleeves and Jeff drew the art and we screened them ourselves. One release turned to two, turned to three. We're hoping to find a label to help with the 12", but if all fails, we'll put it out ourselves. Most of the other labels we've worked with have been fair to good, the only real exception being the dude in Europe.

MRR: The dude in Europe? You're referring to the guy who drove you on tour? What was the deal with that? I remember it was an interesting story.

Tony: OK, here is the story in short form. He got in touch about doing some records and touring in Europe. I said sure and said we needed a repress of our first 45 (it was out of print and we crammed too much time onto it, so it sounded weird). Bingo. Now it's a 12" with two comp tracks. I asked that he press 1,000 if we were going over. He pressed 500. He said he had the tests of the second record. We got there and no tests upon arrival at his parents' house (who were way nice). Meanwhile, he states that he kept pressing some other band's records long after agreed. Rob insured the records that we shipped and we offered to pay the taxes. He didn't go get them until way later. We get our second record at the very last date on the tour, so he basically cost us money by sending us out with nothing but shirts and one record. (Oh, and after a month, half of the first records were sold, so we had like 200 records.)

Anyway...he told us to pay him at the end of the tour but started talking money two or three dates in. He was super shifty and not cool about anything, so we basically sent him a legal letter saying, "Sell what you have, but you are not authorized to press more." The guy folded his label, I guess, and rumors spread. I think we were fair in the face of bullshit. I don't want to say his name because, fuck him. And that is the short version. A lot of questionable stuff happened.

Amado: And he looked like Frankenberry.

Tony: And sounded like Count Chocula.

Rob: Not to mention that he ordered a ridiculous amount of shirts, twice what he told us originally, in a variety of colors, baby blue, orange, a light green, basically every color you would never buy. Not one person had a nice thing to say about him. Regardless of what happened, we did four weeks in Europe and had a blast.

MRR: Do you guys consider yourselves to be a good live band? And are y'all suckers ever going to do a longer tour in the US?

Tony: I think we're only as good as the crowd regarding energy. Soundwise, I think Amado and Jeff's guitar interplay is amazing live. I think we have done enough of the US thus far. To me, touring is a young man's game. At 37, it's hard enough to get paid time off work, find a dog sitter, Amado has a kid to deal with, I have one on the way, etc. Short trips and week stints are what you get. We make just enough to do what we do and not pay for it. That's fine to me. The idea of touring a lot doesn't excite me anymore, but we covered most of both Coasts, the Midwest, and Europe, so we're not anti getting out there either. Just not for a month or more.

Amado: Yeah, we kinda have to plan out way ahead of time in regards to getting time off work, etc. I'm in a lucky enough situation where I always have someone to watch the boy, and my work is more than cool with me taking off for tours. I think a week to two weeks at a time is about as much as I can stand. We're close enough to the East Coast that we can make week-

end trips. Love to go back to Europe as well as the West Coast. And also, there has to be a demand to some degree, too.

Rob: I think that anything longer then a week, maybe two, is going to be hard to do, not only for the aforementioned reasons, but financially, it's hard to do personally. While my job never hassles me for taking time off to play shows out of town, I also don't get paid if I don't work. I do enjoy touring though and would love to get back to Europe.

MRR: Yeah, I left a more structured job for a lower paying, more relaxed job with the hopes of touring more. I find myself having no time to leave because I need the fucking money. Hopefully someone is cool enough to fly you guys out to one of the Coasts one of these days. And for the record, Bill Bondsmen is a great live band. Alright boys, two final questions on this act of madness. What's a "challenging" band you wish people would get into in 2014? Gotta be kinda weird—no easy answers here. And lastly, what's one thing you wish you could've told yourself ten years ago?

Tony: Modern weird bands? Hmm...I'll get back you. And I'd say to myself, "You are not going to outgrow this. Ever."

Amado: I don't know how "challenging" this is, but I'm really digging Ritual Howls. They're a local band on the same label as Jeff's other band (Terrible Twos) who are pretty challenging in their own right. Anyway, Ritual Howls is a minimal industrial/ gothic synths and drum machine with jangly guitar band. Kinda come in like a thick fog...werewolf weather I call it. Check them out. I knew ten years ago that I'd still be in the shit, just like I figured I would twenty years ago. Only advice I would have for 2004 Amado is to not leave your guitar backstage at a Dwarves gig. You'll never see it again. Incidentally, I keep running into this guy who looks like a younger me. Next time I see him, I'll pass that info along.

Jeff: Everyone should listen to Country Teasers in 2014. It'll make you better. I'd probably tell 2004 Jeff that he'd made the right decision by letting Bill Bondsmen play in his basement even though Amado is eventually going to hit you with a van, and to buy more records so 2014 Jeff can have just that many more records.

Daniel: As new bands go, I'm pretty out of touch with it all besides the bands some of my friends are in. So, I wish people would simply start bands in 2014 with the idea that it doesn't matter what people think of it and push the boundaries. As for what I'd tell myself ten years ago, "Don't fucking sell your original Rose Tattoo Assault and Battery LP, you fucking 'tard! Yeah, you need cash now, but fuck!"

Tony: Agreed, Daniel! Although, I gotta prop Daylight Robbery, Nervosas, Population, Johnny III, and a ton I'm forgetting for putting out great stuff lately. Fuck You, Pay Me demo, Yada Yada. And touching on the weird thing...people seem to think we went "weird," but it was simply a change in drummers, to someone more open minded who can slow down when needed and let the song breathe. If you look back, we were experimenting (albeit not as deeply as we would have liked) going all the way back to the second 45 on Acme. Just sayin'. Not like we had a band meeting and voted for weird or whatever.

Rob: Ten years ago? Fuck. Ten years ago I was still trying to figure out how to deal with the passing of my Grandma and my friend Matt Brode. If anything, it would be to invest in precious metals, gold, silver, etc. Silver was around $5 an ounce or so I think. I could've easily doubled up and been doing this interview from some wooded retreat that tickles my fancy. To touch on what Gabby (Tony) said, it wasn't a conscience effort to get "weird." We all draw from a variety of influences, and that bleeds through in the way we write songs. Why be content playing the same thing day in and day out? Paint outside the lines of traditional HC/punk. Don't let others set your limits. Either they will like it, or they won 't, and that's fine by me.

MRR: Gotcha. Nah, I wasn't insinuating that you guys are weird. I think it's all pretty listenable. I was just trying to bait you all into talking about the Crucifucks. But as people, yeah, y'all are weird, but in that good way where you belong playing this music.

Jeff: I used to drive by Doc Dart's house outside of Lansing on my way to a skatepark out there. He'd have these crazy signs all over it just waiting to provoke someone.

Daniel: First Crucifucks is great. Love that record. One of my other current bands used to do "Hinkley Had a Vision" for a while.

Tony: Yeah, not naming any names, but that adding weird stuff to a song just to be weird is dumb. When you can tell it was added just to be there? Yawn.

MRR: You're talking about Primus, right?

Tony: Goddamn you, Les Claypool, and your wacky bass too!

Amado: That opening bass line to "Democracy Spawns Bad Taste" sounds so menacing. The first time I heard it, I thought to myself, "This is the real deal".

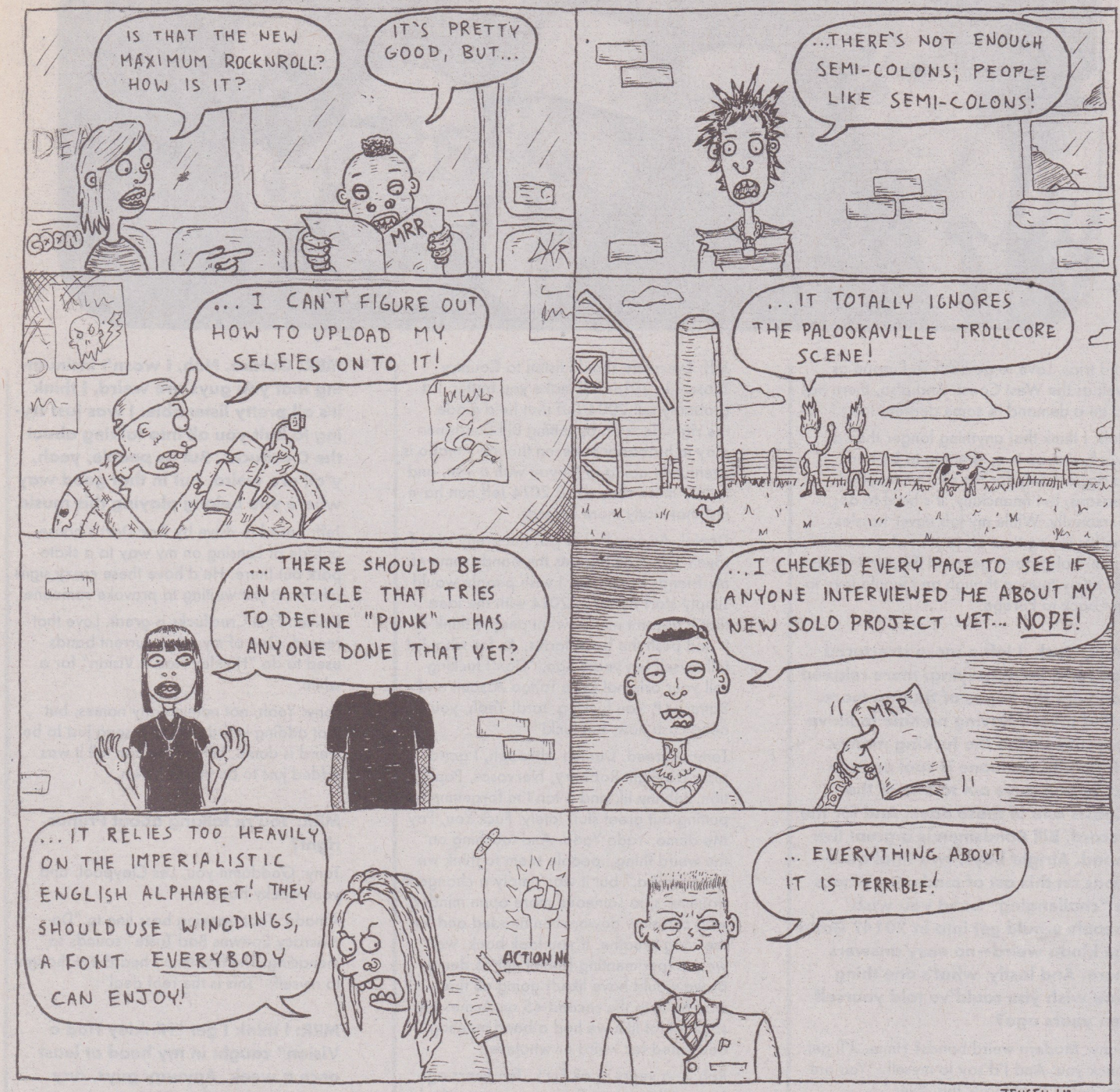
MRR: I think I get "Hinkley Had a Vision" caught in my head at least once a week. Anyway guys, any parting words for this interview?

Daniel: I just farted, and thanks for the pizza when we were in town, Drew... Also, thanks for your band making my bandmates nervous. Good times.

Jeff: Thanks a lot, Drew. You're one of the good ones.

Amado: Thanks for doing the interview. New Bondsmen record this year. Detroit Hustles Hardly. Let's play some shows together this year.

Tony: Zzzzzzzzzz. What? Did you say something?



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WOOLF

THE FOUR MEMBERS OF WOOLF GRAVITATED TOWARDS EACH OTHER FROM DIVERSE CORNERS OF THE SPRAWLING ART, PUNK, QUEER, AND DO-IT-YOURSELF WORLDS, FINDING A HOME IN LONDON'S SUBURBAN WOODS VIA SOUTH WALES AND NEW ZEALAND. THEIR CURIOUS VENN DIAGRAM IS A WARPED REALITY THAT'LL SEE THEM SOUND TRACKING A CONTEMPORARY ART PERFORMANCE IN THE UK GOVERNMENT HQ WITH AS MUCH FORTHRIGHT CONFIDENCE AS THEY WOULD BURST THROUGH THE MONOTONY OF A MIDWEEK HARDCORE SHOW. PSYCHIC NO WAVE POWER JAMS FOR AMBITIOUS WITCHES SCRATCHING UNCONTROLLABLE ITCHES. UNAPOLOGETIC SHRILL AND ATONAL CATACLYSM-RHYTHMS HIDE RAW POP POWER, SPIRITUAL DESCENDENTS OF SO MANY AND NONE. PURE PUNK PRAXIS. THIS CONVERSATION TOOK PLACE IN COLETTE'S FLAT IN CAMBERWELL, SOUTH LONDON IN THE EARLY DAYS OF SPRING. INTERVIEW BY BRYONY BEYNON. PHOTOS BY GIANNA GOULDING, GERRY BURGESS, NÚRIA SULLIVAN, TOM HALL AND TAMSON CHAPMAN.

MRR: WOOLF BIRTH...

Georgina: Our first practice was at the Lambeth Women's Project. The Pixies were playing that night at the Brixton Academy. I didn't know Sophie but I knew Colette and Irene a little bit and I was really nervous. I had to carry my amp and my guitar all the way from where I was squatting at the time. Sophie had brought rum, which made me less nervous.

Sophie: Oh yeah! I think we wrote two songs before you even got there!

Colette: I remember being scared too. I'd put on a house show where Sophie's other band Roseanne Barrr had played with Irene's band Corey Orbison and I was all, "Oh this is fun, why aren't I in a band?"

Irene: Our first show was at the Windmill with Trash Kit.

MRR: WAS THERE A POINT WHEN YOU STOPPED USING TAPE LOOPS?

Colette: I think I got lazy about using it and our sound had changed a bit, we jigged things around and didn't need the extra noise between songs where we had improvisation over the top.

Georgina: We've been trying recently to get back to that a bit, a return to longer drawn out noises and less "this song, that song, another song."

Colette: Which is hard as we have a lot of fourty-second songs, ha. I like our longer songs; we don't ever have "verse/chorus/verse" songs.

Irene: I always aspire to be an improviser and never a musician. Songs can be fun but I don't really like writing songs that much. Maybe I'm a bit different to the others in the band in that sense, but I'm more interested in the live moment. Why you'd try and perform something to just sound the same as a recording is beyond me, because it never is the same thing, it's a lie or a fallacy.

Sophie: Saying that, we do try! But what the gig is like as a space or the atmosphere also affects how we play together; what the general feeling is. Like if there's shitty sound or someone has been mean to us.

Colette: We play a real variety of shows although definitely not everything we get offered.

Sophie: We've turned down a few for reasons other than availability but very few.

Georgina: If it's something that's against our politics or that isn't DIY we'd probably not play it.

Colette: We'd never play with a macho band.

Irene: I think we try not to be that obnoxious about it, I mean we play in a variety of situations.

MRR: PARTY FOR FREEDOM...

Irene: I am friends with Oreet Ashery, and she's been really excited about Woolf for a long time. When she decided that music would play a heavy role in a new performance and moving-image piece she was working on, Party for Freedom, she was thinking about this idea of the CD or DVD format, which has a number of "tracks." So a series of short connected video works are conceived as 'tracks' which have a sound track, and also each have an "intro track" (like on a commercial DVD)—she commissioned us to write and record all the intro tracks for the piece—which were also going to be performed live at a kind of premiere of the work, at Millbank Tower on 1st May, obviously a symbolic date and choice of venue.

Colette: When this project came along, we had put our 12" on La Vida Es Un Mus and my priority was writing new songs, so I asked every possible cynical question, and was worried about playing inside the Conservative party headquarters. Initially felt a bit grumpy about putting all our band energy into what felt like a separate project to our own stuff, but I soon changed my mind, I found the process was really enjoyable, not many bands would get to try out writing to a brief, right down to song lengths and some of the themes.

Irene: It's not as though the band has a fixed linear aim and doing this soundtrack was a diversion from it.

Colette: It was just a really different way to work. I had done similar stuff at art college but you don't usually do it in bands. We started writing for it in Autumn 2012, and recorded in January, and then practiced for the performance fairly intensively. The toughest bit was playing to our cues.

Sop: We initially didn't see many reviews of the eventual piece, so we didn't know how were received so it was strange to put so much work into something, writing and recording these songs, and then waking up the next day and freaking out that it was all over.

MRR: HOW DID THE OTHER MUSICAL GROUPS INVOLVED RESPOND TO PLAYING WITH OR ALONGSIDE A PUNK BAND?

Sop: Not very well! But I think that was the point!

Irene: The classical composer found the combination quite strange to say the least.

Sop: We were actually so well prepared that we were really spot on with our timings, and in rehearsal we kept cutting off the classical musicians!

Irene: Also the classical players he'd assembled hadn't played together before, which isn't unusual, but it meant they didn't have our kind of group dynamic going on! It was an interesting clash, there were moments when fingers were in ears, but noise is subjective. The conductor was talking about the need for his hearing to stay totally acute so he was pretty wary of listening to us without earplugs.

Sop: I'm a bit deaf from playing in bands so I don't really blame them! We were given money for rehearsal time that we wouldn't have had and we were obviously not going to write songs we didn't like.

MRR: Politics and sound...

Georgina: For me the darker side of Woolf, the rougher stuff is what I like, messing around with sound. It's just as political as having outright political lyrics or wearing everything on your sleeve. I think it also works in our favour that we're perhaps a bit darker than some other all-female bands, which maybe means people are less ready to heckle us into submission.

Colette: I feel like Woolf has allowed me to be creative in a DIY way in a way that saying doing a zine didn't, because being a band can be so much of your life, whereas doing a zine you pick it up as and when you like. This is more full on. Queer punk or queer DIY is pretty small in London, but we cross over which is cool, and we dip into lots of different spaces.

Sophie: One of the things that I like most about our band is that we are very obviously very different people with different styles and approaches to music, but our politics are actually the same, that's the reason we do this. Using Woolf as a way to be present in places: where female visibility feels important.

Colette: Yeah, I don't think we've ever had an argument about politics, whereas we've argued about pretty much everything else! I get really cross when you hear bands saying, "oh, I don't want to play this and be the only girl band playing," because someone's got to step up and do it.

Colette: My lyrics are usually a story with a subtext, which is again probably because I went to art school. I think it's okay to have a bundle of ideas in one song, not everything has to be like, "Rah rah rah you are sexist," and in fact only one Woolf song actually has that as its subtext.

Irene: There has to be some tension within art. An offering. An idea.

Colette: Yes, something for someone to grasp. The music I like always sounds a bit weird or scrapped together, predominantly in queer or feminist bands there's a desire to get your opinions across in an enthusiastic way, which is maybe why I enjoy those bands the most.

MRR: What about the song you sing, Irene?

Irene: LFS, it's a cover of a 1970s lesbian separatist folk song by a singer called Alix Dobkin. She's quite well known as a lesbian separatist who came out of the folk movement. The original song's called Amazon ABC and it's quite a didactic but funny song: "D you're so Dykey, how you Excite me, how Fortunate the Female Faculty..." My friends and I have been struck by Dobkin and by the legacy of lesbian separatism in general, because obviously came the late '80s it was deeply unfashionable and seen as deeply problematic. There's something in there about re-evaluating certain politics that I find interesting, obviously the lyrics could be seen as problematic in a way, plus punk is a male paradigm which a lesbian separatist could possibly never possible condone anyway. I mean, when punk arrived as far as I understand it was not embraced by the lesbian separatists, post-punk feminists like the Raincoats did not have allegiances there at all, for example at Greenham Common [1980s anti-nuclear all-women protest camp] the Queer Punk camp was apparently not friends at all with the lesbian separatist camp

because they were, or they felt like, part of a different history. There's an obvious clash at play.

Irene: I think the greatest power in DIY scenes and probably in cultural production is in individual transformation. It's completely naïve to think that there's necessarily any wider political effect, but personal revolutions are still powerful ones. It's one of the biggest lessons I learnt through the early days of Ladyfest in London, there's a conceit in believing that you're all-powerful.

Colette: I think that's the reason young people are still so obsessed with Riot Grrrl because it's a tangible thing that the mainstream took hold of, which is why we play lots of those shows. They like us. And they love Kathleen Hanna.

Irene: Sooo depressing!

Colette: Why's it any different to a boy being obsessed with Henry Rollins?

Sophie: In a way it's depressing that these icons stalled somewhere in the mid-'90s, but then maybe someone coming to our gigs might find out about less obvious stuff through it. It's hard to know if a lot of the people attending these riot grrrl-identifying gigs are having any kind of political experience or if they are there to party, but I don't know.

Georgina: Personally, I really like Kathleen Hanna and think that the Riot Grrrl movement was important and cool but things should evolve and it's not enough to just have heroes.

MRR: The "right" way to play...

Colette: I tried to book a tour, but no one replied to my emails so I got Sophie on it.

Sophie: Excel spreadsheets mate. I'm like a little terrier.

Georgina: I really liked the Newcastle gig. We played at the Star and Shadow, a cooperatively run cinema.

Irene: We also played a generator gig on the banks of the Clyde River in Glasgow, in the afternoon, right near the shopping area. It was terrifying. There were people above us and below us. I felt really on edge, the police came and looked but didn't do anything. It sounded amazing for some reason.

Sophie: It felt like a real achievement.

Colette: It's always a bit scary to play a show but after this particular gig it was the highest feeling. I mean, compared to the high street, any venue is a "safe space," with people who might like a punk sound.

Sophie: Try playing to Glasgow street drinkers at four o'clock in the afternoon on a Saturday. They loved it though!

Irene: They asked for some Oasis.

Sophie: The worst shows are usually when the sound person doesn't give a shit, which I know is so boring, but because we play very closely

following each other it's a linked chain and if one person's not audible it makes it impossible.

Georgina: It's the worst when you can't hear yourself or anyone else in the band, and after every song it becomes more and more of a guessing game.

Sophie: We played the Rat Star squat and we played so late, there was fire, it was terrifying but I played so hard because I was so angry. RIP Rat Star.

Colette: There were a lot of people there on pills ready to dance to absolutely anything.

MRR: Woolfpack...

Colette: When you see a punk band, it looks fun and easy and the songs are short, there's that feeling that you can step into it. If you don't see a woman ever doing that when you're young, it seems like it's that further jump away. I never went near the punk scene in South Wales growing up because I didn't think there'd be anything for me.

Georgina: I grew up in a small farming community in New Zealand and there were no bands. No one even listened to music there. I was listening to music though, the Ramones and the Sex Pistols, L7, and then I found Crass and Conflict and moved to Auckland, one of the biggest cities in the North Island. I was about seventeen and I found all these girl bands to be friends with, we were a small group maybe 20 of us but we were all doing radio shows, playing music and hanging out together. We created a little universe in a little city. It flared up and fizzled out. It was strange though, the punks weren't really into making bands but the girl punks were really busy and doing loads of stuff. Meeting other women who were really positive and wanted to stay home and have a dance party was a really good environment. When I came to London I was so disappointed. I found the punk scene here to be full of men and the women were in the kitchen. Apart from Goz, there were no women in bands, no queers that I could find. It took me a long time to find my people when I moved here in 2002.

Irene: I grew up here in London, and I have a different story in that all the bands I went to see as a teen had girls in, it was the tail end of Riot Grrrl, 1996-ish. Even the really big bands I would go and see had women in, Stereolab and stuff like that, or smaller bands like the Slampt bands. I had a theoretical teenage band called Growler, and we had the Elastica songbook with the tabs. I was in my own interior world. I took it for granted that bands had women in so I was more excited about the queercore scene and getting queer records and zines from Rough Trade. That's what I really craved. I'd go to Sleater-Kinney gigs and pick up flyers for queer discos and wish I could go.

Sophie: I didn't see bands with female musicians at all when I was growing up. Because I'm a bit older, I wasn't a kid when Riot Grrrl was flaring up so I'm always a bit jealous, I felt like I was too old for it at the time. When I did see a girl drummer finally—Caroline Banks from Seafood—I quizzed her so hard about it and was like right, I can do this! She told me that drumming is really easy because if you can dance, you can drum!

MRR: The right way to play...

Sophie: I personally don't really care what people think about how I play.

Colette: "What's with all these girl bands playing like a total shambles," is a variation on something I've heard often said about us—always as third hand information. I feel both as the singer and when I play guitar in Frau that it's important to reject this idea that women have to play "as well as" men in order to be taken seriously. It makes me personally want to play weirder, queerer, "wronger."

Sophie: Do you feel shambolic? I don't feel shambolic! It's so strange to me. Why would you want to sound exactly the same as everything else that's gone before?

Georgina: It's because they don't have the words to describe it. They don't have any other words other than words they would rather reserve for bands they wish to praise. I totally agree that if there's anyone in the punk scene dishing out rules they should go and suck it.

Colette: I want to create something new; I want to create something passionate. I want to make a mess and tear my hair out. There are never enough women playing enough weird experimental music. I'm not sure if the reason you don't often see women in more straight up punk or even "macho" hardcore bands is because women and queers are drawn to stranger music....

Georgina: ...it's more likely because those scenes are harder to break into as a woman or queer person, even if that's your favourite type of music.

Irene: To me taking influence from feminist musical practice is always paramount.

Sophie: We meld with each other when we play and when we write.

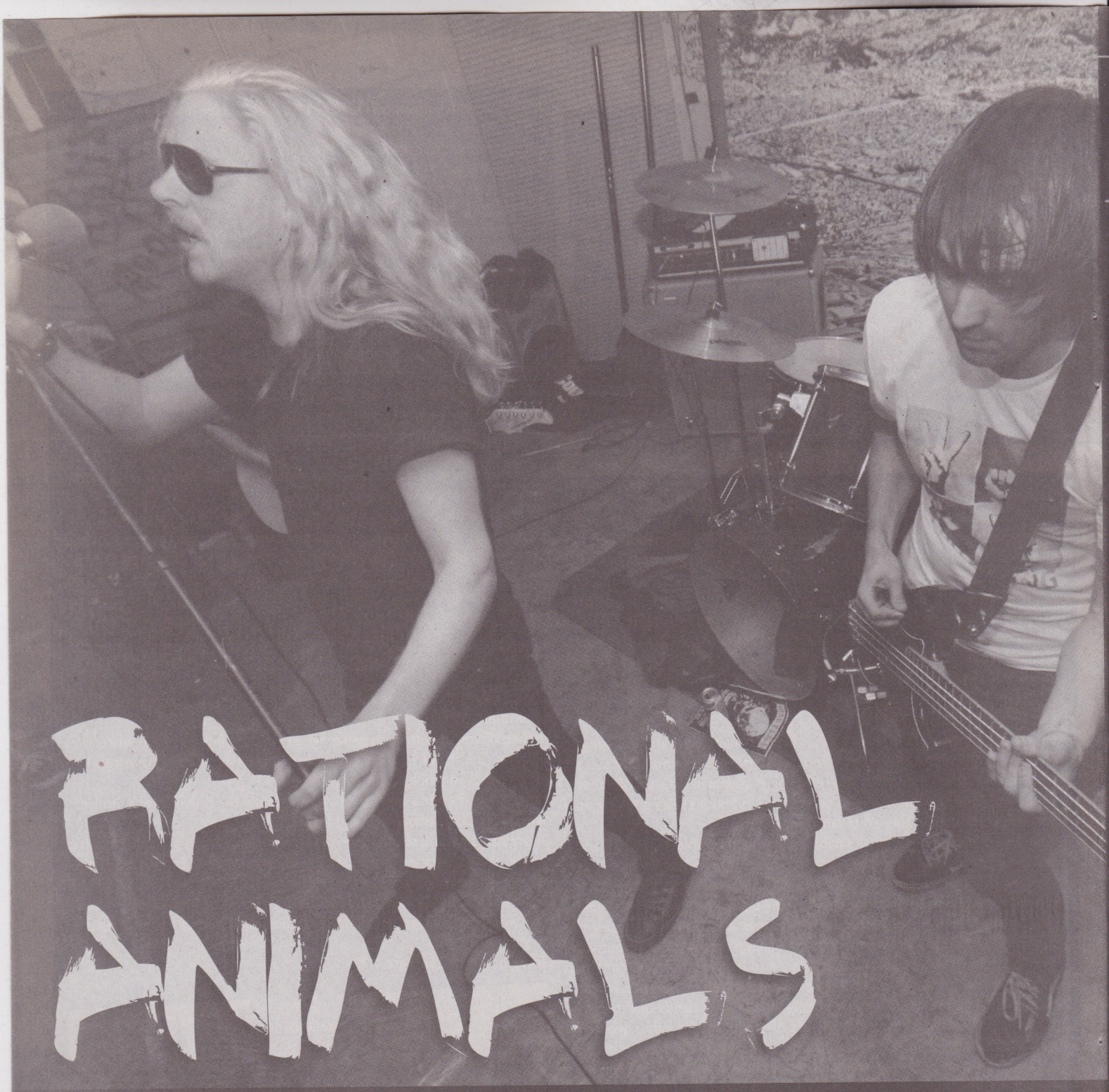
Colette: Our band is a collective and there's no one songwriter. I'm always shocked when bands have that.

Irene: "The master's tools will never dismantle the master's house," right? Audre Lorde said that and I think it holds here.

Georgina: The punk scene here is quite conservative in a lot of ways. It's always about creating boundaries and social rules. Especially in the crustier end of punk, I find.

Colette: If bands like Sick on the Bus are allowed to have songs about how women should get back in the kitchen, then there's always a reason for Woolf to exist.

Georgina: Hard out mate.



RATIONAL ANIMALS

If there is one thing that Rational Animals were about, it's being from Rochester, NY. The first time I saw them play, it was an impromptu set in a hometown basement in summer 2009. I was selling merch on day one of a full US tour, and it kind of sucked to see the best set of a month on the road the very first night. The second time I was in Rochester, my band's show was canceled because someone was shot and killed outside of the venue it was supposed to be at. We cruised into town anyways, and the Rational Animals rhythm section brought us to this dude's apartment who looked like Jim Morrison and had a refrigerator full of those cartons of milk you drank in elementary school. And then we ran from the cops out of the oldest municipal cemetery in the country (while our driver was currently out on bail in New York State). On my third trip to Rochester, the Goosebumps and Hank Wood and the Hammerheads show ended in a mini riot (punks vs. bouncers). So yeah, Rochester is a fucking dump and it rules. Rational Animals were the punk kings of that town from January 2007 until Christmas Day 2013. As much as they loathe the comparison, the late Black Flag influence is pretty obvious (they've got that Greg Ginn thing down perfectly, man!), while the band's sound evolved over their career to incorporate other non-hardcore elements of the American '80s underground. Or something. They were a wild rock'n'roll band that played some wild shows. Supposedly they will have a final posthumous EP released on Katorga Works sometime soon, in addition to their four EPs and one LP on Feral Kid Records, Crotchrot Records, Cowabunga Records, and Katorga Works. This interview was originally recorded for and aired on my radio show, Distort Jersey City on WFMU, on June 27, 2012. The audio, and a ripping 45-minute live, set are available at www.wfmu.org/playlists/rd. Eat a garbage plate while you read this. Interview by Reed Dunela. Photos by Cameron Dean and Christine Sixteen.

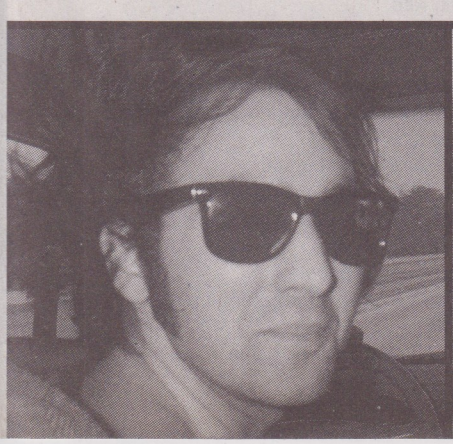
MRR: Can we start with your name, what you play, where you're from?
Zach: Good evening, my name is Zachary Grey and I am from Rochester NY.
Will: My name is Will Machi. I'm from Rochester NY.
Cameron: I'm Cam, I play drums, which you know, you guys didn't say.
Will: I play guitar.
Zach: I sing the songs.
Cameron: I'm also from Rochester.
Zach: He's the filler.
Cameron: I'm the filler. That's what they call me.
Zach: That's his nickname on the streets.
Will: Should we do this again?
Richie: And I'm Richard, I play bass and I'm also from Rochester.
Cameron: Good job Richie.
Richie: Don't touch me.

MRR: Can you guys tell us about the Denim Depot?
Zach: Oh man, the Denim Depot. We're gonna sell jandanas.
Cameron: The Denim Depot is just a store completely of products made of denim.
Zach: Jowboy hats. Jean cowboy hats.
Cameron: Undershirts. Jean undershirts.
Will: Jocks. Jean socks. Jeanies. Beanies.
Zach: Yeah.
Cameron: That's a good one.
Will: I came up with that right now.
Cameron: Jloves.
Will: Jloves?
Cameron: Jean gloves.
Will: Jlasses. Glasses made of jeans.
Cameron: Really thick denim, you know?
Zach: Very thick, quality denim at the Denim Depot.
Will: What was the mouthguard? Jouthguard?
Zach: Jouthguard.
Cameron: Oh, jouthguard yeah.
Will: I always get my g's and my j's confused.
Cameron: Same thing really. They should just condense them into one letter.
Zach: I didn't write the American language, I think Ben Franklin did or something.
Cameron: Jeers to the American language.
Zach: Can we say syphilis on the air?

MRR: How long have you guys been a band for, how did it start, all that?
Zach: Half a decade.
Cameron: Yeah about five years.
Will: January 2007.
Richie: We were hanging out at my mom's house.
Cameron: We were hanging out at Richard's house.
Richie: Drinking some beers.
Will: Getting really... are we allowed to talk about that? [makes joint-smoking hand gesture]

MRR: Yeah.
Will: We got really stoned.
Zach: They were smoking marijuana.
Richie: Yeah.
Cameron: And we decided we should all make a band.
Zach: Legalize that stuff.
Will: We planned on being a fast band.
Cameron: We were like, we should start a really fast band, and then we kind of jammed once and it really didn't come out like that.
Will: But Richie wasn't on bass yet, Bailey was on bass.
Richie: I was supposed to sing.
Will: Yeah you were supposed to sing.
Richie: That would have been so bad, that would have been terrible. We would not be where we are today.
Will: I would love to hear you sing.
Cameron: Yeah we wouldn't be rock superstars.
Will: So it was like January 2007, we went to Cam's parents' basement, I was on guitar, our friend Bailey, awesome person, was on bass. We had one dumb song, we tried to play it and it just wasn't working. We were like, really discouraged. And then Richard picked up the bass, literally, and you started playing our first song, "do do do do do do do do," and Cam was like, oh yeah, "boop ba doop do doop ba," and I was like, that sounds really cool, and I started playing guitar. And then we just jammed on this one riff for like, a long time while Bailey sat in the corner.
Cameron: And then the calls started rolling in from all the record labels.
Zach: I was singing in another band at the time, that I really thought was going in no direction, just had no direction at all. I'm a little bit older than these guys. And they were like, "hey do you want to sing in our band or something?"
Will: I remember you said you really wanted to kind of sound like Crimpshrine.
Zach: Something like that.
Will: And we talked about starting a band like Crimpshrine.
Zach: Well that was when we were like, teenagers. That was before we started this band. I had been friends with all of these guys, except for Richie, haha, I'm just... [Laughter from everyone except Richie] We'd all been friends for a few years, and they came up to me and were like, "do you want to sing in our band?" And I said, "yeah I do, because the band I'm singing in now kind of sucks and I don't like it." And here we are today, blah blah blah.
Will: That was January 2007, it is June 2012 right now, you do the math.
Zach: I don't know.
Cameron: How many days is that?
Will: Too long.
Richie: Where does the time go?
Will: We recorded like ten songs in a month, put out a demo, farted around on that for a while.
Cameron: We were doing a lot of farting back then.
Zach: We were lucky enough to be able to tour with our friend Biff from Buffalo, who's in the band Brown Sugar, within the first year or two that we were a band. That was a real point where this band became a thing, a serious kind of thing.
Will: That was where it kind of really solidified. We were just hanging out, we played music, it was fun. And it's still really fun.
Cameron: We did our first tour in summer of 2008. That was really when we...
Zach: Cut loose.
Will: Totally.
Zach: Realized this is what we want to do.

MRR: What are shows in Rochester like? Where are the good places to play? What are the good bands?
Will: Beneath the streets, man.
Cameron: Shows in Rochester are cool. There aren't too many venues that want to have punk bands play.
Zach: The Slug Jar. [referring to The Bug Jar]
Cameron: I don't know, sometimes they'll do punk shows.
Zach: They're selective in their...
Cameron: Yeah and they don't...
Zach: And they'll kind of uhh you right in your uhh.
Cameron: If a bar does a punk show in Rochester, they'll really act like they're doing you a big favor, even though you'll bring a hundred people to their stupid bar and everyone's buying beer and stuff, they're acting like they're doing you a big favor.
Zach: That's a very common attitude. We've experienced that around the country. It's like, we show up and we're expecting to be treated like human beings. And they're like, "oh you're here, well, the drafts are three dollars, band price is two-fifty or whatever."
Cameron: Or they're just like, "who are you? There's a show today?"



Will: Let's not talk ourselves up that much. Let's be humble here.
Zach: We've been treated like big pieces of garbage.
Will: That's true, we have. It's the full spectrum.
Cameron: We've also been treated really well by some people.
Zach: Yeah this one guy, one time we went to his house, and the first thing he said to us when we showed up there, he goes, I can get you guys any drugs you want. At all. And our eyes just turned, like deer in headlights.
Richie: Our nostrils started flaming.
Cameron: We'll take ten pounds of bath salts. Thank you.
Will: Yeah I want to eat another man's face tonight.
Zach: I'm hungry and I don't think a burger will suffice.
Will: Maybe put that man's face in between two buns.
Cameron: It's like life, you take the good with the bad, you roll with the punches, it is what it is.

MRR: What's the best show you guys have played at Stolen Sleeves [the vegan straightedge show space at 538 Johnson in Brooklyn]?
[Laughter from everyone]
Cameron: The first time we got banned or the second time we got banned?
Will: We played three shows there.
Richie: The first time was the best.
Will: Oh stop it, you're dumb. Come on. No the first time we played there. Sorry Richard.
Richie: I remember no beer. Absolutely no beer in Stolen Sleeves. And I remember playing bass, and then it was like, the second to last song...
Will: You remember playing bass?
Richie: And all of a sudden Zach just cracks open a beer.
Will: That wasn't the first time.
Richie: No, I'm just saying though.
Will: Sorry, I'm yelling. That was the second time. [There is an apparent disconnect between Will and Richie on this point. Will means the first time Rational Animals played at Stolen Sleeves, while Richie means the first time Rational Animals was banned from Stolen Sleeves]
Richie: Whatever. I'm just saying, I see him lift it straight up in the air, as high as he can, and then he just pours it down all over his face. And then we played an encore for another ten minutes and then get kicked out.
Zach: I have no recollection of that.
Cameron: You want to know why you opened that can?
Zach: Why?
Cameron: Because Stone Cold said so.
[Laughter from everyone]
Zach: Austin 3:16 says I just whooped your ass.
Will: Can we say ass on the air?

MRR: Yeah.
Will: Sick.
Rational Animals: Ass! Ass! Ass! Ass!
[Laughter from everyone]
Will: That's awesome.
Cameron: So yeah, that was a really good time, the last time we played there was really cool too.
Will: But it wasn't as unexpectedly crazy.
Cameron: Yeah because we got away with Zach drinking beer the second time.
Will: Yeah they found a beer can, and someone was like, hey we found Zach's beer.
Richie: It said "Genny" on it. We're from Rochester.
Zach: No, that was the third time we got banned.
Cameron: Yeah yeah, I'm saying the second time. No we've only been banned twice.
Will: Yeah, but the third time we played we got banned again.
Cameron: We got banned and then unbanned, and then rebanned.
Will: Love those people, they're really good. Adam Whites, you're cool. Everyone else who lives there you're cool. Sorry we did that, whatever, let's hang out soon.
Zach: I'm really sorry, but you know who I'm not sorry to? That little jerk Stephen that ratted me out. Stephen, if I ever see you again I'm going to break your glasses. Straight up. I'm not kidding dude. You're a real jerk. And an ass.
Will: Ass!
Zach: That's what you are Stephen! An ass!
Rational Animals: Ass! Ass! Ass!

MRR: On a scale of one to ten, how much does Rational Animals like Black Flag?
Will: Oh god.
Cameron: Like a six and a half.
Richie: Ten.
Zach: I really love Black Flag, but it's not the only thing I love.
Cameron: I have a Black Flag tattoo.
Zach: I kind of have a hard time listening to it, because a lot of people are like, "oh, you guys sound like Black Flag."
Cameron: You've really got that Greg Ginn thing down perfectly, man!
Zach: I see it a little bit, but it's just overdrawn.
Cameron: If that's the only thing you can see in our band, you should...
Will: Whoa, whoa, whoa, let's not talk down to the people who like us.
Zach: That one time that lady said we were like a butt rock Butthole Surfers. That's the best compliment you could ever give.
Cameron: That's a little more accurate.
Will: I'd say we all love Black Flag.
Zach: Absolutely.
Will: That has nothing to do with the amount of times people have referenced Black Flag to describe us. That's on them.
Zach: That's why I don't like it; people pigeonhole us.
Will: There's a lot of pigeonholing going on in all of this.
Zach: We kind of came out during that era kind of, a little bit, where people thought we were mysterious guy hardcore or something.
Cameron: We came out pre-mysterious guy, and then we got kind of lumped in with that.
Will: That's how things happen. People put things in categories.
Cameron: I think we were like a second rate mysterious guy band.
Zach: People would meet us and be like, these guys are not mysterious at all, they're a bunch of asses.

MRR: Any last comments or shout outs?
Zach: Big Red.
Cameron: Shout outs to all my homies, you know.
Will: Thanks to Biff in Buffalo for everything he's done, Adam for everything he's done, Will for recording us.
Cameron: Nick Cowabunga.
Zach: We wouldn't be able to do this by ourselves, there're a lot of people who have helped us.
Cameron: Tons of people.
Will: Thanks to Richie for putting up with everything.
Cameron: Richie. Richie. Richie.

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Let's face it. Running a label isn't the easiest thing a punk can do. You invest time and money, lose weight and sleep. You arrange and stress over every detail. You gotta be determined or just plain demented to do it year after year, band after band, record after record. Yet, despite and against the odds, some people just keep doing it! The love of punk is just too deep, and the desire to put out records for bands you love, too strong. Lucky for us, Crapoulet Records in France is run by one of those delightfully crazy people! Heading into its fifteenth year, with hundreds of releases by bands from all around the world—and new exciting things on the horizon—we figured it was time to catch up with the witty Frenchman behind this endeavour and get the method to the madness. Intro by Lydia, interview Vlad Bubar, photos Zaza la Tigresse.

MRR: Can you introduce yourself and your label?
Hi! I'm Olivier, 33 years old and I run Crapoulet Records since 1998. I'm a night worker on railroads and train stations so it gives me little time to manage my label. I also organize shows in Marseille, and I also run a mailorder. Crapoulet Records is a label dedicated to punk rock, in the broadest sense of the term; that means I can release punk rock or hardcore, or thrash, or noise, or crust, in fact, anything I like. Up to now I have put out 150 releases from many countries around the world. The idea is to do that in a relaxed way, to create a network through which people share, help and broadcast pictures of animals. Ho and I also do a free fanzine *(Capybara Social Club)* and I also organize underground art exhibitions.

MRR: How did you start your label? Can you describe what it's like having a label?
I was making a fanzine and a radio show, I was starting a mailorder and some guys from a band asked me to participate in an EP they would release. It seemed logical that I was already into it, so I took the opportunity to explore this new world. Having a label, it's not very interesting either; I mean, send money transfers, master CDs to factories, fold 500 sleeves, make packages, manage inventory, it's not mega fun but I appreciate the relationship I have with my clients and bands, it's really something "cool." About money, it is not great, it is self-feeding and can require some cash from time to time, but the overall feeling is that this is still a cool thing to do. And about the glory, it is not a good deal. It's like being the goalkeeper in a soccer team, you go a little unnoticed. Nobody will say "Ho and you carry the 200 pounds of vinyl to your flat alone, it's great" or "so, you folded all these sleeves yourself? It's fabulous!" At best, when people understand it will not make you rich, you turn into a nerd or a weirdo.

MRR: Do you have any other hobbies other than Crapoulet? Do you play in a band, have a job, love cooking, animals?
I work in a train station, fixing the trains… It's not really a hobby, it pays the bill, the bad part is that I miss a lot of shows when I'm working through the night. Nevertheless, the positive part in the night job, or when I begin at 4:00am, is that it gives me a lot of time in the afternoon to go to the post office or working on the label. Otherwise, I don't cooking, I do not even like to eat. TV or movies, quite a few comics; video games past 1995 bore me...

About animals, I like them very much (and they like me, of course). Moreover, in the late evening at a show, if a drunken guy comes to talk to you about cartilaginous ass wombats, or how the piss of raccoons can make you die of sepsis, it's probably me. The animal kingdom is one of the most fascinating things there is, whether it's its diversity in terms of power or development. Ha, I do not play in bands, I'm part deaf (born deaf and operated on since) so I have no sense of rhythm and no ability to articulate my voice (yeah I'm a little bit crappy, I know). The good side? I cannot hear certain frequencies, the Larsen effect, which is convenient in our scene.

MRR: How did you come to punk rock?
I come from a family of poor workers and my mother could not take care of me during the weekends and the holidays, so she enrolled me in some sort of resorts set up by socialist councils to deal with youth. Therefore, it is my supervisors who listened to punk and introduced me to it. This may seem weird, but during these last years I have met a lot of punks who have been in the same configuration and/or have become punk via this way. From there, it is the classic pattern of punk: you look weirdo/cheapo, you listen to some crappy bands, but it's pretty great, because you're thirteen years old, you see it all in black and white, and chillin' in the parking of the tennis club with hot beers is the best thing to do in the world. Then I saw on Arte (a European cultural TV channel) a punk documentary, which was dealing with the Stranglers, and the Clash and DIY… and then I began to listen to great bands! When I look back on this period, it seems it's not the same anymore. The internet has broken a lot of things that were around at the time, like mix taping, or fanzines and writing real letters to the bands and fanzines… I don't know if it's as cool today.

MRR: You had released a lot of records from South America. Do you come from there? Did you live there?
No, it's been kind of a dream to visit South America since I was young, but I was born in Normandy (Omaha Beach/Bernières-sur-Mer), lived in Parisian suburbs and now live in the south of France, in Marseille. It's just that I like the bands I released; they might be from the Antarctic, the street corner or Tahiti, I'll put it out if I like it. Many bands speak about destroying frontiers; ones that it would be a shame to continue to live with.

MRR: I already heard you using the term "second league of hardcore." Can you explain that?

It is a term that I use often, indeed. It's just that I often observe a difference in treatment depending on whether the group comes from the US or France (I live in France), compared to bands that come from Eastern Europe or South America (for example). It's weird how all is open for a Portland or SF band and how hard it is to have anything for a Buenos Aires or São Paulo band. We are supposed to be the opposite of this kind of behavior; being curious, not thinking about boundaries... But there is a real difference and people stick to what they know. One thing I often hear is "Wow, they have punk over there?" or "It's funny, they are copying American bands" or my favorite, "It's exotic." OK, Buenos Aires is exotic? Is punk reserved for white countries? It's just something I don't understand and I can't agree with. This is the kind of system we're supposed to fight. There is a huge scene in South America, as in Russia, or in Eastern European countries, it's just a lot of people don't really care about it. Same as in sports, people are fans of the biggest teams, but abandon the smaller clubs, which nonetheless pursue the beautiful game, and do it with their heart. This is what I call second league (this is not pejorative) and this is where I feel good. I sometimes feel like a priest who preaches for unknown hardcore punk bands or countries, but it's OK.

MRR: So how do you choose the bands you'll make a record for?

It depends. Sometimes, I write to them after hearing a demo on Bandcamp (Myspace a few years ago and demo tapes/CD-Rs many years ago). Sometimes they write to me, and often it's bands I have already released who send me demos of their friends' or little brothers' bands. That's how you can find an Israeli or German era in my releases, it's just the network...

MRR: How is it possible to make so many records?

Some are just tapes and it's pretty cheap to release, and a lot are co-released with some other labels (which is a good way to release some smalls bands' records). So yeah, the number of releases is large, but this is not such a big deal. In fact, it's sometimes hard for me to consider that what I do as a "label." I'm just working on projects, just trying to help some people, and it's often just projects. A lot of people consider Crapoulet as "big stuff." I even receive resumes from people who want to work for me! But it's just one guy, with his cat, Zamel, and a ton of hard-to-sell records.

MRR: How do you feel about putting out tapes? Isn't it opposed to the bands who are doing it themselves or streaming it online?

As you saw, I released some really small bands from far away countries, and it would be stupid and suicidal to release 300 units of a totally unknown band, so tapes are a good way to bring cheap music to the people, promote the band, and I think it's cool to have an object instead of mp3s. At least, I've always done it to bring to a band the aura of a label, and to make them more known in my area.

MRR: You sign bands from around the world, and some do not tour at all in Europe. Are their records selling well?

It depends. Sometimes yes, sometimes no; there are no rules. Music online allows you to know certain things even though you can't attend their shows. I know that this will not be easy to sell, due to some lack of curiosity or personal links to the bands (like seeing them at a show), so I'm just grateful to those who make the effort to discover them.

MRR: What releases do you have planned for the future?

A lot! RETSAR BAI NAIM debut EP (Parisian punk hardcore). GENITAL JIGGLING new 12" (Normandy punk hardcore). MORE DANGEROUS THAN 1000 RIOTERS new 12" (French hardcore à la Refused). SNAKES AND LIONS new LP (melodic German hardcore). DECRANEO's first LP (Spanish punk rock). BEAUTIFUL SUNDAYS' new LP (punk power pop from Argentina). ALI BARBARE AND THE GRINDS first LP (French garage thrash). SPIT's first LP (hardcore from Israel). THE RENEGADES OF PUNK debut LP (Brazil punk hardcore). FUTURO's first LP (punk hardcore from Brazil). A split EP between ORNITORRINCOS/LA FLINGUE (punk and hardcore punk), LA FLINGUE's third LP (French punk rock). And I just released these: GOOD GOOD THINGS new 12" (French punk hardcore), MANN KACKT SICH IN DIE HOSE *Karibik LP* (German punk hardcore), IMPO AND THE TENTS 7" discography tape (Swedish punk rock), DULAC *The First of the Last Chords LP* (German power pop punk), LOS ORNITORRINCOS EP (punk rock/hardcore from Brazil), GERK LP (thrash punk from Argentina), KONIEGSTEIN YOUTH new EP (French punk hardcore). OK, I need a bigger credit card!

Is punk reserved for white countries? It's just something I don't understand and I can't agree with. This is the kind of system we're supposed to fight

MRR: What is your local scene like? What role do you play and how has this changed over time?

Marseille have a huge garage and punk scene. Many bands, many people to set up shows, pretty cool audiences and many places to play. The fact that some venues are punk-friendly or owned by punks helps a lot. Our biggest problem is that Marseille has got a strong reputation for criminality, and "hip hop" citizens (there was a big hip hop scene here), so people hesitate to play here, thinking, "we'll get no audience and somebody will rob our car." In fact, Marseille is a pretty quiet city. A funny thing is that HATEPINKS or AGGRAVATION, for example, are better known in the US or Germany than they are in France.

But since I arrived, a lot of people who knew me from Paris or from the label are staying in contact with me, and it seems that things are changing. The punk hardcore scene was small, there was crust, NYHC, metal hardcore, but not a lot of punk hardcore.

MRR: Can you tell us about Biströ Diströ?

Yeah, every six weeks all the mailorder/labels from Marseille bring their records to a bar and try to sell them to people; we call this Biströ Diströ and it's pretty cool. First, we sell records, which is great, and second, it is interesting to round up so many activists to discuss and plan things. We work together and that's important.

MRR: And about underground art exhibitions?

There are a lot of links between art and punk rock (and music in general). Look at your records and notice how you bought a lot of them because of the cover. Aside for bands, there are many artists who are looking for places to express themselves but few places exist for this, so I occasionally organize shows in record stores or in my wife's tattoo shop. It is interesting to cause this mix of people; some come because of Crapoulet and others come for the art in general, and it is interesting to bring punks to art exhibitions. (I just hope they are not coming only for the free wine!)

MRR: I know you're a true campaigner of activism...

Yeah, I just can't understand why people say they are punks while they do nothing. I don't want everybody managing labels, or mailorders or having a band of course; but activism begins from little things, like going to the shows, buying and reading fanzines, or even spreading show and label news on social networks, paying without haggling at the door... (Because bands can not haggle their gasoil.) When a band is looking for a show in your city, it's free to give some local contacts ... you see? These are the kind of easy things to do...

MRR: What is the most DIY thing you've seen?

Olivier Gasoil (LA FLINGUE / HATEPINKS) made his wife give birth in his living room. True DIY.

MRR: Last words for readers?

Thanxxx a lot for the interview. I'm always happy when somebody cares about my stuff. Readers, thanxxx for continuing to dig some of the new bands and scenes even if you've never heard of them. YouTube and Bandcamp are pretty useful for that, take initiatives, punk is nothing else. ■

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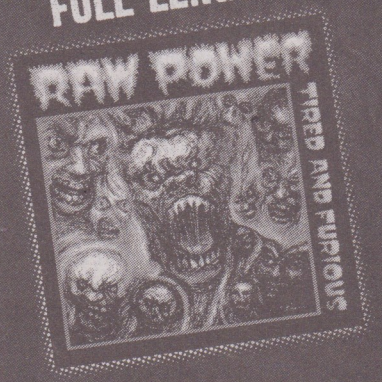

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VARIX

Spun from the same Mecca-like breeding ground as Much Worse, Brain Tumors, Condominium, Kontrasekt, WAR//PLAGUE and countless others, Varix come raging out of the bullet-belted landscape of Minneapolis per super-fast, bass-driven hardcore punk with a stitch of D-beat tossed in. On their 2013 EP I Can't Get Out, their raw lyricism is mashed perfectly against a level of distortion and feedback that 's not completely blown-out but bordering just near it. This Interview was conducted over brunch at the Seward Cafe in Minneapolis on December 29, 2013. Words by Nathan G. O'Brien of HotDogDayz and The Soda Killers fanzines. Photos by Adam DeGross.

MRR: Let's get the requisites out of the way first. Who are you and what instruments do you play?

Ashley: I'm Ashley and I play guitar.

Angie: I drum.

Stacey: I'm Stacey and I do vocals.

Emily: I play bass.

MRR: Are there any roles you play in the band outside of your musical contribution?

Ashley: Emily also makes art for all of us and is the master printer.

Angie: Ashley made the logo and did our banner. And Stacey makes all of our Google Docs and spreadsheets.

MRR: How long has Varix been around now? How did the band come together, and how did you arrive at your current lineup?

Angie: We started in, what, 2010? I had sort of learned two drum beats, and Emily already played bass quite well. Emily, Ashley, and I were all drinking at Emily's old house, the Rathole, one night, and started talking about starting a band. So we went down into Emily's basement, and she wrote a song on the spot, and then it was decided that Ashley was going to have to learn how to play guitar. Oddly, rather than just turning into a drunk night that we all forgot about, we all stuck with it and practiced a lot for about six months until Ashley and I could both play our instruments decently. And then Stacey came.

Ashley: We originally had Jim Ass come and sing with us. Jim Ass is from bands like ASS, Ganglion, Totally Harsh, and Children of Euler. But he was really busy because he's getting a PhD in math or something crazy. Then we had this opportunity to play a show, so we were kind of desperate, we tried our friend JP and then that wasn't really realistic either, so then we said let's just be honest and had Stacey come sing with us because it just made more sense.

Angie: Stacey was the best choice. It was the best fit. We initially didn't want to be an all-girl band, but then Stacey was the best vocalist for us so that's just how it was.

MRR: Did any of you play in other bands before Varix?

Angie: Before Varix, I had played bass in a few bands, but I had gotten to a point where those bands weren't really that active. I love playing bass, and I worked really hard to be able to play well, but there are a lot of bassists out there. I felt like I needed to start something new, and I couldn't find enough to do as a bassist, so that's basically why I decided to start playing drums and how we started this band.

Ashley: But your history in those bands sort of made you comfortable to be like, "No, we can do this," and fluent in putting out music and stuff.

Angie: That's true, and that experience was important, to know what it was like to be in a band and how to get a tape out, or set up a tour, and what to expect with everything. Emily played with Anneliese before we started this, and we'd all been going to shows and hanging out for quite a while, so it wasn't like having a punk band was totally alien to any of us. But yeah, having some idea of the mechanics of how to get a band off the ground was useful.

Emily: Yeah starting Varix was really exciting. It was the most fun I had had playing music with people. We weren't worried about where it was going. We were just happy to play music and drink beer and coffee and let shit develop.

MRR: To someone that is reading this that may not be familiar with your sound, how would you describe it? Personally I hear bits of D-beat in the drums, but I wouldn't classify you solely as such. Have you made an effort to further develop your sound from when you first began, or are you sticking close to your original intent?

Angie: We've gotten a lot faster, so that's cool. I'd say our songs have gotten a little bit more complicated. When we started we were trying to write songs that were as simple and stripped down as they could be, like two-note and three-note songs.

Emily: But yeah we have some songs we don't even speak of anymore.

Angie: With influences, we were actually talking about this the other night, and it's hard to even think about what that is because when we started I was listening almost exclusively to Finnish and Swedish punk and Emily was listening to...

Emily: ...like hardcore and '90s powerviolence, which is cool and weird when fused with Scandipunk influences. But I think that made it fun to not have a specific aesthetic, for me, I just wanted to play aggressively. But I feel like now that we've been playing for so long we have a sound that's happened.

Ashley: We kind of stick to the original, simple sound in a certain sense, like if Emily comes with something that's way too complicated we'll be like, oh, can you just cut out a couple notes; and it's not because we can't play it, it's just because it's not that fitting.

Angie: That's true, and that's changed, because at first when we were all learning how to play we couldn't have a complicated riff because we couldn't play it. But now it's because we make a choice to do that, and it's nice to have that power, to be able to do that as a choice instead of having it as a restriction.

MRR: One of you lives in New York, while the rest of you are in Minneapolis. I imagine this makes gigs, recording, communication, etc. a bit of a challenge. What is Varix's creation process like?

Stacey: In general, we share in the songwriting process... It helps that some of us have experience in other instruments, so when someone has an idea we can just bounce it around from different angles. This is typically happening with four or five songs at a time, so by the time we've gotten things finalized on song structure, etc. I have a nice batch of songs to figure out lyrics for. Angie and I both take on lyrics, and a lot of times as we're working through initial stages of the song, one of us will get an idea for lyrics or just have shit we want to get off of our chest and take on a song.

Emily: Well it's different now that Angie doesn't live here...

Angie: ...yeah, after I moved we wrote one song over the phone. I remember walking down the street in New York and calling Emily and leaving her a voicemail and singing this riff into her answering machine. Generally, for riff writing now, it's mostly Emily. On the new record, I think I wrote one song, and Emily wrote the rest of them. The same thing with vocals, at first I was writing some more of them, but Stacey writes basically all of them now. Usually when we write songs, we start with a riff, add drums, and then screw Stacey over by not really giving her very much time to figure out vocals.

Stacey: Yeah, I think on our last record I practiced with the full band once before recording, ha.

Emily: Yeah that whole record was really weird. I wrote the riffs, flew out to New York to play with Angie at the Sweatshop or whatever, and then came back here and then we practiced without a drummer or a PA. So that was fun. Totally not normal. Weird.

Angie: One good thing that's come from me being out of state is that at first, I hated it when we would do these shows, and only be able to practice once, or not at all, beforehand, but now I feel pretty used to that and pretty confident that we can pull it off, and just do this crazy shit and be fine. So I like that. Also, since I'm out in New York, it's been easier for us to develop ties out there, and we've gotten a lot of support from the East Coast, and been able to do things out there, which has been cool.

MRR: Are there any influences on your work that are not from music?

Angie: That scene in that movie where Geena Davis breaks that deer's neck. (Long Kiss Goodnight, 1996.) For me, part of the value of the band is that it's a place where we can all go to get it out, in that we all have a lot of energy and do a lot of things, and get frustrated and stressed the fuck out sometimes. So having a place where we can hang out and play fast aggressive music and deal with that, that's really important to me. And I think that all of that energy that we put into the band comes through in how we play.

Stacey: Yeah, I think Angie said it well, I guess that underlying theme tends to be trying to stay positive as fuck while navigating the shit flying at you. Whether that shit's internal or external.

MRR: You have songs about things like losing friends to addiction, insomnia, body image dissatisfaction, and frustration with perceived gender roles. Is most of your songwriting realism based? How much of it is socio-politically inspired?

Stacey: A lot of what I write about is more personal, but typically in the context of our community. It's the things that I struggle with personally, but could bet there are a bunch of others dealing with the same thing quietly, or worse—others out there that don't understand how fucked it can be to deal. For example, "Body in Mind," a song body dysmorphia, stems from an incident where I confided in a guy about recovery from bulimia, and he laughed at me; he laughed in my face and said, "You're one of those girls?" As if it was just a superficial issue that, maybe ironically, we punks should be above. Over the years since, I've found myself in so many great discussions with others in the punk community about body image issues, disordered eating, and beyond that—depression, addiction, paranoia, feeling vulnerable because of one thing or another. Part of it is just confronting the taboo and saying you know fuck it, I'm fucked up, this is fucked up, and we pick it up and keep things moving the best we can.

All: Hell yeah.

Ashley: I can't speak for you because you wrote the song, but the song about addiction, I think some of those lyrics were things said in exchanges after having friends die, so yeah, that's very real.

Angie: Yeah, I mean the ones that I've written have mostly just been, you know, using lyric writing as an outlet as well, especially with things where maybe you're sick of talking about it, or don't know how to talk about it, or things where it's not as easy to get it out through a conversation, but you still need to process or express it somehow.

Ashley: And maybe some of it's more abstract, I mean "Decay," maybe we don't have extremely direct ties to that...

Angie: That's funny, I maybe never have told you guys what that song was actually about. I wrote that song when I was dealing with my dad being sick, and seeing how providing palliative care but just accepting that someone is dying isn't valued as much, or at least it wasn't in my experience, and everyone's sort of like, well, we're going to keep trying these crazy chemotherapies and these horrible things that have these terrible side effects because there's like a two percent chance that it could extend your life for six weeks or some shit. Where people should maybe have the choice to not do that, or go through that, or be in pain like that, I think that choice should be more available and respected than it is currently. But maybe the lyrics did get a little out of hand, I got a little worried that it would come across as that we were like pro-euthanasia for the elderly or some shit, but that's really not what it's about.

MRR: Being a band with all female members, do you feel pressure to, for lack of a better term, represent women in punk? I'm certain you've had to deal with a fair amount of bullshit.

Angie: Well, I don't think it's our intention to represent women in punk.

Ashley: That would be sad.

Angie: That would be strange. There are a lot of punk women, and we think a lot of different things, so I wouldn't feel qualified to even try to represent all of us. But I definitely feel that pressure to not fuck up. If I fuck up during a show, I take it really hard, because I have it in my head that I not only let down my band mates, but women.

Emily: I feel the same way.

Stacey: Yeah, the qualifying compliments always surprise me. Every one of us has gotten, "You're good, for a girl." I don't necessarily feel pressure in that, because those rare occasions seem to have less to do with us and more to do with the need to qualify the simplicity of it all... Like, "I liked your band, but I want to make sure you know I can do better...because you have a vagina..."

Angie: Honestly I feel like it has gotten better since we've started playing. In the beginning, people were saying more crazy and inappropriate things to us, and it's not as frequent now. Do you guys feel that way?

Emily: It's hard to know because we play so seldom. But I guess I can't think of a circumstance in the last two or so years that has pissed me off and that's cool. There have been a few instances when people assume that because of my gender I don't know what's up with gear. That really makes me mad.

Angie: That's true. Yeah, but I feel like when we started it was all the time, like every show someone would say something to one of us, and now it seems at least a bit better. Emily, I'm eating your toast. Ashley do you want toast?

Ashley: No.

MRR: Talk about some of the more amiable, positive experiences that have come with being a part of Varix?

Emily: Do we have positive things from being all-female? I really think that it's not necessarily...

Angie: I mean, I love you guys. I love you so much and I have so much fun being around you.

Ashley: Hold on.

Angie: See, Ashley pulls hair out of my food right when I'm about to put it in my mouth. Well I do think that the ideal is that an "all-girl band" would no longer be a thing, and that it would just be totally normal. There are a lot of bands right now that are all female and just punk and doing their shit, so hopefully it will get to a point where there're enough of us that it's not even a thing that you notice anymore, you know? So I'm happy to be one band of many that's adding to that and pushing on that. The only other thing I was going to say is that this band has been such a positive experience for me, as emotional support and as a creative outlet and everything, but I would hope that we would have the same bond if any of us were men. So I don't know if that is necessarily because we're all female or just because we're all really good friends.

MRR: Can you discuss the recording process? Your latest 7" Can't Get Out has an air of rawness to it that I think sort of captures the intensity of what it's like to see you play live. Was that intentional?

Emily: Our homie and my former roommate, Grant (who releases harsh noise as Gnawed), is a generous and productive genius. He has recorded all of our tracks, minus one on a compilation, in the basement of the Rathole. Grant is sick to work with. He knows what it means when we tell him we want it to sound nasty. The pay that he makes from recording bands goes into purchasing new equipment for his setup.

MRR: Feel free to talk about the Rathole for people that might not know what it is...

Emily: The Rathole is a punk house in South Minneapolis. They seldom have shows anymore... but I was a part of it's beginning. A group of punks spent the entire summer of 2008 getting this condemned and totally fucked up house up to code. Everyone contributed what they could. It was wonderful to experience the motivation and wisdom of punks to achieve a radical living space.

Stacey: We also practiced at the Rathole when we first started, so it was always one of my favorite basements to play. It still is one of my favorite basements to see a show. So that familiarity, along with Grant being awesome to work with, made the recording process a lot of fun. The vocals are always fun to record in the super tiny airtight room, upstairs in the middle of the summer. You're not only dripping in sweat, but there's usually a bunch of friends hanging out, drinking beers in the living room, that can hear you screaming to no sound. So beer is usually (always) part of my recording process.

MRR: Let's talk about the artwork on Can't Get Out. From the jacket to the fold-out insert to the way the band logo is stamped onto the label, everything is outstanding and reeks of DIY. Talk about who did the artwork, layout, etc. Who did all the assembly? How long did it take? How did you arrive at this creative process? How was it determined what it would look like?

Angie: Tell us Emily.

Emily: I had to print all of our covers in an insanely short period of time in between when we verified that this was coming out with our friend Andy at Fashionable Idiots and when we were all flying out to the East Coast to do a little tour and wanted to get them out in time. And we were cutting it super close so I essentially stayed up printing for three days.

Ashley: I helped! Well, I guess that was shirts.

Stacey: Our records came in just a few days before we had to leave, and because so much of it was done by hand, we not only needed to get enough done for the tour, but then also try finish up the screen printing, cut and fold the covers, stamp the records and assemble all of them so Andy could get them out. We had a lot of people help out down to late the night before we left for tour. Andy put in a quite a bit of time too. I had to hand off our awesomely shitty hand carved center stamp, over to him to finish up a big chunk of the records. I'm not sure if he's had ever to work with another band that had such a tedious record release, but he rolled with it and we definitely appreciated that.

Emily: Yes, thank you! Ashley and Stacey both put a ton of work in! The printing was insane. I worked on the shit for two days and on the third day I went out to hear a voicemail that my cat had been hit by a car... all I could do

was cry and print. My friends Joe and Sarah stopped by and helped me move paper and shit (thank you).

Ashley: But at the time you talked about how you were super upset but how printing was something that you knew you needed to do and because it was a positive thing in your life and therapeutic...

Emily: Yeah definitely. My cat had essentially died because I wasn't home at that time so it was sort of a mindfuck. I've had tragic news delivered to me while I was printing before, and it just makes me want to print more. The labor and the repetition are really mending and always fixes my brain when it's upside down.

Ashley: I don't think that's fair to say he died because you weren't home. But, like, what were you thinking about when you drew the cover?

Emily: My intention is to draw sort of the chaos of garbage and vermin and how ominous they are. Waste is a terrifying thing from the human presence on the planet. So yeah I just like to draw marching creepy things thriving in sickly environments.

Angie: And then Sarah Sequoia did the insert...

Emily: ...Yeah, Sarah is fucking awesome and she designed and printed our inserts. She's a really great artist and we print together a lot. She makes amazing posters for shows. She's my partner in crime.

Ashley: Emily got all drunk and cut herself a bunch of times. I came home and she was all bloody but all happy like, "Ya ya ya, I'm bleeding on the stamp! Look at the stamp!"

Emily: I think there's a lot of DNA all over our shit. Too much of it... biohazard.

Ashley: But I was going to say, I think Emily your creative process is mind-blowing to me, and I asked if you think while you draw, because it seems you just start squiggling and then eventually something takes form and then you just kind of run with it like, "Oh! Fish! Old lady! A dachshund on somebody's face!" But it's evolved a lot since our first record.

Emily: Yeah it's changed. I've found that spazzy sketching and avoiding over planning can lead to better ideas and success in strange deformed contortions on a piece of paper. I remember when we were coming out with our demo and we were like, "Let's just draw some shit". We sat in Stacey's living room during a blizzard, and Angie was really pushing everyone to just draw little pieces of garbage. I think the grossest pieces of garbage contain human waste. Like synthetic material with discharge. A condom might be the grossest thing that you can find. I was thinking about a dirty syringe which is also disgusting, but I also don't like to correlate that sort of problem into my artwork. I mean, for my work to be more of a comment on how fucked up the world is and how people are so out of tune from garbage and the future. My work outside of band shit focuses on the hazard of human existence. Garbage is fucked up.

Ashley: Do you feel like the baby rats have anything to do with it?

Emily: They're a universally repulsive creature. Rats are a timeless symbol of disease and danger. They reference the past and the future. I draw a lot of cockroaches too, which could be generic, but I also think that they are these creatures that are little apocalyptic kind of things. They're considered vermin and disgusting, but really they're making a life for themselves and can adapt to an environment that our species will not be able to.

Ashley: At least rats still breastfeed.

MRR: Without naming names, one of you is a graffiti writer. As someone who is engulfed in both worlds myself, I've always drawn a parallel between punk and graffiti. Are the two synonymous for you or do you treat them as separate entities?

The connection between punk and graffiti goes back to the '80s and is just kind of inarguable. But on a personal level... well, obviously I just like general rebellion, the joy of destruction or, I don't know, random of acts of vandalism; shit any punk can enjoy. Shoplifting... no, maybe that's just graffiti; there's a lot of rebellion with graffiti and the punk style just sort of portrays rebellion. It's like, OK, you'd hope a punk looking individual would harbor some sort of regular defiance, but from my experience, graffiti artists, these normal looking folks, promote so much more... just... general law breaking. I love it. Ha! They don't even know or care why!

MRR: What motivates you to do it?

I guess I like to go outside? And what the fuck else would I do? It's just kind of what I'm good at, and even though I can't flaunt it to my boss, or general society, or put it on my resume, it's just something I have been working towards for too long to not do. Much like playing music, but more extreme. I also find great pleasure in defacing an ADM or Cargill freight car because, fuck them. Or some CP wheat hopper. Not that it does much, but I'm pretty anti-commodity crops.

MRR: Individually, how did each of you get into punk or hardcore or whatever? I got into punk and hardcore, and to some extent, thrash metal, at a very young age when my uncle gave me a mix tape of stuff. Is there a similar moment or a thing that you can look back on as being the catalyst?

Angie: Yes. When I was thirteen or fourteen I was really pissed off, and I decided I wanted some mean-sounding music to listen to. So I made fifteen dollars cleaning, or something, and I went to CD Warehouse and grabbed a bunch of Metallica CDs. One of them was Kill 'Em All, and I listened to that in my room every day for about a year probably. Cliff Burton became my hero, and he also had that Misfits tattoo so I got into the Misfits. Then I got into mall punk, which my brother was into as well, so he showed me NOFX and Rancid and all of that shit, and I had my little plaid pants and chain wallet and that all sort of came together nicely for me. Although I was absolutely overwhelmed and kind of horrified the first time I went into Extreme Noise and saw a bunch of punks and records that had nothing to do with that. That was kind of a steep learning curve. Eventually a friend showed me Discharge and then things started to make sense.

Stacey: Yeah, I grew up in a really small town neighboring Appleton, WI, and attended a Catholic school up until eight grade, so I didn't necessarily have a lot of exposure to punk early on, but I always had this nagging unease in the back of my mind; a more radical perspective than I was getting fed from my town, my peers, my teachers... I was really into live music, I just fucking loved going to shows, before I knew what I liked beyond my

older brother's Punk-o-Rama CD or whatever. I slowly navigated that path where you see one or two punk bands at a coffee shop on some weird mixed bill, someone hands you a flyer for a basement show, and you discover this other world you didn't realize existed... Appleton has such a great group of punks, so many incredible people that have been working for decades to support each other, and young ones actively building on that. Houses there will not only make sure that every band that comes through not only has a raging show, but also food before the show, a party after to throw said food or break stuff at, and a comfortable place to sleep... and you'll wake up with a pot of coffee brewed and waiting. For people that think that the Midwest is flyover territory, I could defend Minneapolis all day, but Appleton alone is well worth the stop. That's something that stuck with me and it drove Toeknee and I to start up the Cube when we moved to Minneapolis. We didn't know a lot of people in Minneapolis so we just dove in at a time a lot of other show spaces were closing. We were having shows almost nightly for a while it seemed, getting that crash course in running a show space, hosting bands, and seeing so many fucking amazing bands at their best in this tiny, smelly basements. For someone that didn't really play music, working that other side of things to contribute what I could that was really motivating.

Emily: I grew up in rural Minnesota, Stearns county, which I think has the highest rate of inbreeding in the country due to large Catholic families marrying each other. It's a very conservative and alienating place for a weirdo teenager, so I had a lot of angst. I lived in the country on the Mississippi river, so I spent a lot of time exploring out of doors. I remember buying an old record player and setting it up with my dad. I had no idea that they still made records. I was inspired to get one because I went to thrift stores and saw that all of these records were just being thrown away. My aunt listened to sick music in the '80s, and she hooked me up with the Ramones and Eno. I got a Plastic Bertrand record randomly at this nun thrift store and then I got a Cramps record and it sort of just went from there. I found it a really crazy thing to discover all of this old shit. Some punks in St. Cloud started a DIY venue called Cheap Thrills that had shows. I moved to Minneapolis in high school and realized that punk exists and breathes all over.

Stacey: It's really interesting; I mean I guess maybe just because none of us have older sisters, but that it's all older brothers that got us into shit.

Angie: Well, except for Assshhhlllleeeeyyyyy...

Ashley: My brother listened to A Tribe Called Quest and I thank him for it. Um, well... I failed school my entire life so it was pretty easy for me to be defiant because everyone was calling me a fucking failure. So I think I got turned onto general rebellion and anarchism before actual punk. But, no actually it's crazy, I knew that Angie liked Metallica and I love Metallica, but I remember my dad talking so much shit on Metallica that I decided I would love Metallica and I got the Kill 'Em All CD and went from there. Anyway, yeah when I was younger I guess I was just an anarchist that listened to Metallica and Sepultura and Slayer and eventually got a 7 Seconds CD or something.

MRR: Can you talk about the internal struggle of "being punk" or living a DIY lifestyle or whatever? How do you maintain a balance?

Angie: I'm going to go off on some lawyer shit right now. So I went to law school because I saw a bunch of friends that couldn't afford lawyers but really could have used legal help, and I'm six months out, so hopefully I'll be an actual lawyer a year from now. I'm excited about that, but it's coming at a cost. I used to be really good about either sewing my clothes from scratch or buying them at thrift stores, but for law school, I needed to go out and buy suits. I'm not nearly good enough at sewing to make those from scratch, and everything I found second-hand looked ridiculous. The cheapest place for suits is probably Express and the first time I went in there I felt kind of sick. Even though the suits were comparatively cheap, it was way more money than I was used to spending on clothes, and I felt like it was so wasteful, and this consumerist shit that I really didn't like. But I needed to do all that shit, and you gotta have the heels, and a bag, and then you know, if you're in court five days a week, you need more than one suit, and I got kind of desensitized to it from shopping so much. And the fucked up thing is, I actually started liking it. I would be finding tights that were on sale, and buying them for me; and suddenly I'm doing this, I'm just actually shopping at Express, right? And the same thing with Starbucks, I used to refuse to drink that shit at all, and then at law school that's just what people do there. I've kind of jumped into this world where the norms and values are totally different, and I've ceded a lot of the things that I had and valued before going to law school to be able to succeed there, and I'm not totally comfortable with it. With working as a public defender specifically, I'll basically be starting by working as a piece of the criminal justice system; a system that I think is totally fucked. And it is possible that ten to twenty years down the line I could push on that system and maybe somehow affect a change, because that does happen occasionally. But at first I am at least in some respects going to be a cog in a thing that I hate. So I will hopefully be able to do some good for some individual people, but it remains to be seen if that is actually worth it, or if I wind up accidentally supporting the criminal justice system just by being a part of it.

Stacey: Yeah, for a long time there was this ongoing struggle to keep those two separate. When I lived at the Cube, I was working in non-profits and schools, managing these youth programs, then going home to this craziness... but it was difficult for me to reconcile the two. I lost that job around the same time everyone else I knew in Minneapolis did. I told myself I was just going to say fuck trying to climb that ladder or whatever, and do something less emotionally draining and demanding just to get a paycheck.

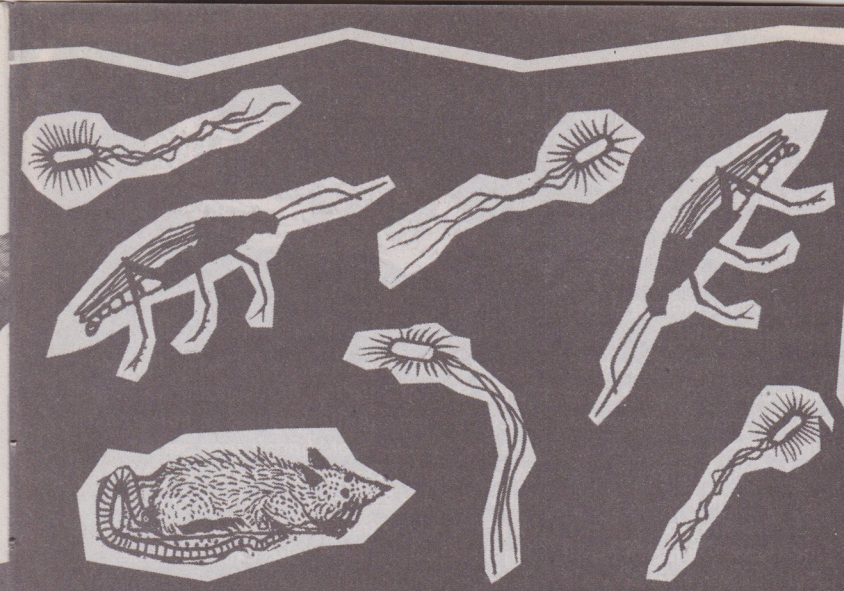
I worked some food service jobs but was miserable, and fell into the industry I am in now, and somehow managed to do really well. It's funny because I work from home and spend a lot of time talking with people by phone or email, so they just hear a lady that knows her shit. And it's me on the other line with dreads that smell like last night's show, hanging out at home with the dogs. When I travel for work the suits come out, and then it kind of feels like my alter ego... but the voice and the knowledge behind it is the same. It took me a while to realize that I was basically sabotaging myself and maybe even devaluing my intelligence because I'm refusing to let go of these things that ultimately come down to aesthetics, and the desire to say fuck the system and these expectations. At the end of the day, I would hate to spend so much of my time doing something that didn't challenge me, but I also don't want my ability to be shadowed by the fact that I smell, or my hair looks ridiculous. The ultimate goal is to be in a position to have both that fulfillment and that freedom, but in the meantime, why not kill it at what you're doing instead of holding yourself stagnant? But am I going to be sitting in a shitty job forever because...

Angie: ...You're not gonna buy a nice shirt? Yeah, with the lawyer shit as much as I didn't initially want to go to Express and buy a suit, it's like, what am I gonna do, fuck over a client and have a client get a longer sentence because I didn't wanna wear the right outfit today?

Ashley: I honestly feel like, OK, I've successfully covered up all of my tattoos which is quite the feat, and done my hair in this way that perfectly covers up all the tattoos... on my ears, but still feel like I stand out in some way, like there's something written on my face that's like, doesn't fit in, and I come home to Emily and I'm like what is it? There's no piercings or anything, I look like a normal girl, what is it? I think there's something just innately there.

Stacey: That's something I've learned from trying to keep those things separate, I never used to mention the band thing because people don't understand why a 28-year-old is playing in a basement, but I've just realized that being open about that side of things with my coworkers—it's OK, when you're just a punk that does her job well.

Emily: I guess for me I feel very fortunate to have entered an area of study that harmonizes my values of DIY life with a potential source of income and it is important in my motivation to study printmaking. Initially I was interested in other areas and I always thought that creating art for a living is in a way selfish, or like, that in order to study art you are privileged... and it bothered and confused me. In printmaking I've discovered value in its accessibility. By creating multiples, printers can take control over bougie art marketing and be independent in how they value their work. I can integrate this work into my life and share with the community,



which I find very encouraging. I intern at a community print shop and am working to organize a workshop to print with kids. I do feel fortunate though that I don't feel quite the same pressures as you guys do with your jobs.

MRR: Outside of punk/HC, what are some other interests, involvements, hobbies, etc. that you're heavily involved in/with?

Ashley: Well, I studied nutrition and now I work a lot, convincing low-income moms to breastfeed. That's a huge interest of mine, the promotion of health amongst all individuals so that people can feed themselves and be radical. And I also do art and yoga and other stuff.

Stacey: I guess I try to keep that balance of weekend warrior and taking care of myself—I really like to challenge myself physically with fitness. I've got a ton of animals that keep me pretty busy—three rescue dogs, a cat, and chicken. I spend my summer outside, gardening and building shit—trying to turn our yard into a sustainable source of food as we can with the relatively little space, and my winters cooking vegan food and creating aromatherapy balms and soaps and hippy stuff like that.

Angie: My life is basically bands, law school, and a small amount of exercise.

Emily: I am graduating in the spring, so I am really invested in school. Printmaking, I'm talking about it so much, but I guess that 's like all I do right now... printing shit all the time.

Ashley: Emily also beads.

Emily: Oh yeah! I bead. I like to make things with my hands.

Ashley: Oh yeah! I'm really good with bikes.

Emily: Ashley's really good with bikes. We do trades sometimes. I traded you something for a bike thing once...

Ashley: ...You sewed a pillowcase for me while I pieced together and fixed your chain. It sorta became a race.

MRR: When you play out, do you have a preferred type of venue?

Emily: Well I think we have all decided that basements are ideal. They're more intimate. And I think every punk probably knows that playing some basement is ideal over a club or bar, but obviously we're from the Midwest, so we're spoiled with basements.

MRR: When you tour, how do you determine where you go?

Stacey: A lot of that comes down to logistics with our band being in multiple locations, so lately we've been doing a lot of East Coast.

Emily: Yeah we fly to Angie, or she comes to us for the holidays.

Stacey: So whatever we can do, with the time we have, if it's just a few shows, between Wisconsin and Minnesota, or the East Coast. We also did a tour straight down to Texas and then back up.

Ashley: Yeah, we did a tour straight down in an attempt to escape the cold.

Angie: That tour was a lot of fun. It was just a week, but I had never played Texas before, and everyone was really cool and supportive. The shows were great, and it was warm, and we got fed a lot of fucking awesome food. New Orleans was great too. And we got to see the Adolescents on our day off! And Stacey adopted an abandoned wiener dog, so there was that.

MRR: When you're on tour, do you make a point of seeing stuff and enjoying yourselves, or is it mostly about doing the gigs?

Stacey: We tend to get our fair share of partying in where ever we go, but also will get a workout or two in, ha ha. I really like to go on runs in new places, even if I'm hungover and slow.

Emily: I usually sleep through the workout. I feel like touring from the Midwest to anywhere, is like booking it...

Ashley: Oh we went to the fucking museum of medical oddities, the Mutter Museum.

Emily: Yeah, we paid full admission price for like 45 minutes.

Stacey: I think it's safe to say that we had way too little time.

Emily: Yeah we're always booking it. I think we would like to do more enjoyable strange things.

Stacey: Like jumping jacks at gas stations.

Emily: Or playing a game of badminton, if we weren't running late and needing food, and we all have to pee all the time.

MRR: Aside from hardcore and punk, are there other genres of music you're passionate about?

Stacey: I listen to a lot of hip-hop, and am pretty passionate about soul and blues, both listening and singing. I also have pretty terrible taste in pop music while working out.

Emily: Yeah, I think all of us listen to quite an array of music.

Ashley: I definitely like a bunch of different kinds of music.

Emily: I can't just listen to punk and hardcore. There's so much old music that is extremely punk in nature. Angry music. I find blues to be incredibly inspiring and pissed. Electronic music... '60s pop...

Ashley: And there's stuff that I listen to because my musical taste is diverse, but maybe on the same level, like psychedelic shit, or just... '70s rock...

Emily: ... '70s guitars

Ashley: Yeah, I mean shit that I might lump into the same subgenre, but then there's also like you know Patsy Cline and hip-hop, you know, NOLA bounce.

Emily: I find it really enjoyable to go to thrift stores and just buy 45s because you know there's so much music that didn't make it onto a LP or the web realm. The shit that you can't even find on the Internet. You know, these little relics that could just be destroyed and forgotten about. Sometimes they don't have labels and it's like when DJs used to scratch them off intentionally to destroy the distraction of knowing the artist so people would just zone into the music...

Ashley: ...Like NOLA bounce!

MRR: Are any of you currently playing in other bands?

Angie: I play drums in two other bands, and bass in a third one. All DIY punk.

MRR: Are there other bands, especially locally, that you enjoy playing with or are especially fond of?

Ashley: The show we played last night was cool. It was new punk bands that I hadn't really had a chance to get into yet, but I really enjoyed Wild Forest and Sistema Inmundo. I really fucking like those bands; they're like dancey, but then there's other shit that's going on in different genres that I like, like, Scaphe.

Stacey: And Condominium.

Emily: Scaphe and Condominium.

Ashley: Scaphe is my favorite local band.

Emily: They're loud as shit.

Ashley: And kind of psychedelic. And heavy. And really inspiring.

Emily: Yeah. They 're like a violent progressive travellin' band. And Wild Child.

MRR: Feel free to talk here about the Twin Cities scene...

Stacey: Yeah in the Twin Cities scene, I think we're lucky that we do have this scene here. There're a lot of amazing musicians, and you see it in the intermixed bands that we have. It a really collaborative and supportive environment, with a lot of passionate people that aren't necessarily playing in bands that are really holding up the scene, booking and running venues. You look at the Medusa and these other incredible places to play, those shows rage so hard and the venues last so long because there's a lot of collaboration behind the scenes. Even things like when shows are starting or how much are we charging, those are things that the bookers are talking about behind the scenes just to make sure that it's fair across the community. That's what makes that "fly-over" reference by an MRR reviewer of a Twin Cities band so ridiculous, because there are so many active DIY projects and talented bands making sick music and incredible shows.

Emily: Yeah there's so much shit going on here that the show last night was actually unusual because the five bands that were playing were all punk bands, and this actually never really happens. I can't remember the last time that there was just a straight-up punk show; you know some of my favorite shows have a noise project. Gnawed and Prostate are fucking so sick. People enjoy and channel the really raw aggression that comes through.

Angie: I mean, I'm a little less qualified to speak to that now that I've lived in New York for a few years, but I would definitely agree that there's a really strong DIY tradition in Minneapolis. It's pretty incredible to me that at regular intervals people are willing to put the energy in to start a DIY warehouse space just to do it–like before Medusa, there was the Mala. Both of those places were fucking amazing. And people are pretty open-minded, all sorts of weirdoes will come out to check out whatever kind of DIY shit is going on. One of the best shows I've ever played was this breakfast show that my old roommates at the Snob House put on. Graham and Rosina, who own the Snob House, are also really involved with one of the collective cafes here, Hard Times. They wanted to do a show so that everyone who worked night shift could party when they got done, so they got a shit ton of breakfast food and mimosas and we had a show in the basement from like nine AM to noon, and it ruled. I love that kind of thing and I think Minneapolis is uniquely well equipped for it, because everyone is so supportive and excited about making a bunch of different shit happen. As to punk specifically, there're so many active bands that it would be silly to list them all, but I've been excited to see Wild Child, Condominium, Brain Tumors, Kontrasekt, and Frozen Teens play wild shows and get out there and be successful. The show we played last night, in the Shegypt basement, was also really cool because there were several bands that were specifically punk that I hadn't seen before. Wild Forest was incredible and so fun! And I think that was Zero's second show, but those guys are taking shit seriously and really crafting their songs. There's also Extreme Noise, which is an incredible volunteer-run record store, and, in my opinion, one of the best record stores in the country. I guess Extreme Noise is actually celebrating its 30-year anniversary this year, which is fucking awesome.

MRR: I want to thank you for doing this interview. Wrapping up, do you have anything else in the works you'd like to mention?

Angie: We'll be playing New York's Alright in the spring, which should be fun. Beyond that, we don't have anything specific planned, but I think we all like playing together so much that I would imagine that we will stay active as a band for a while.

Varix Discography:

Demo tape, self-released, 2010

Varix EP, Discos Basura, 2011

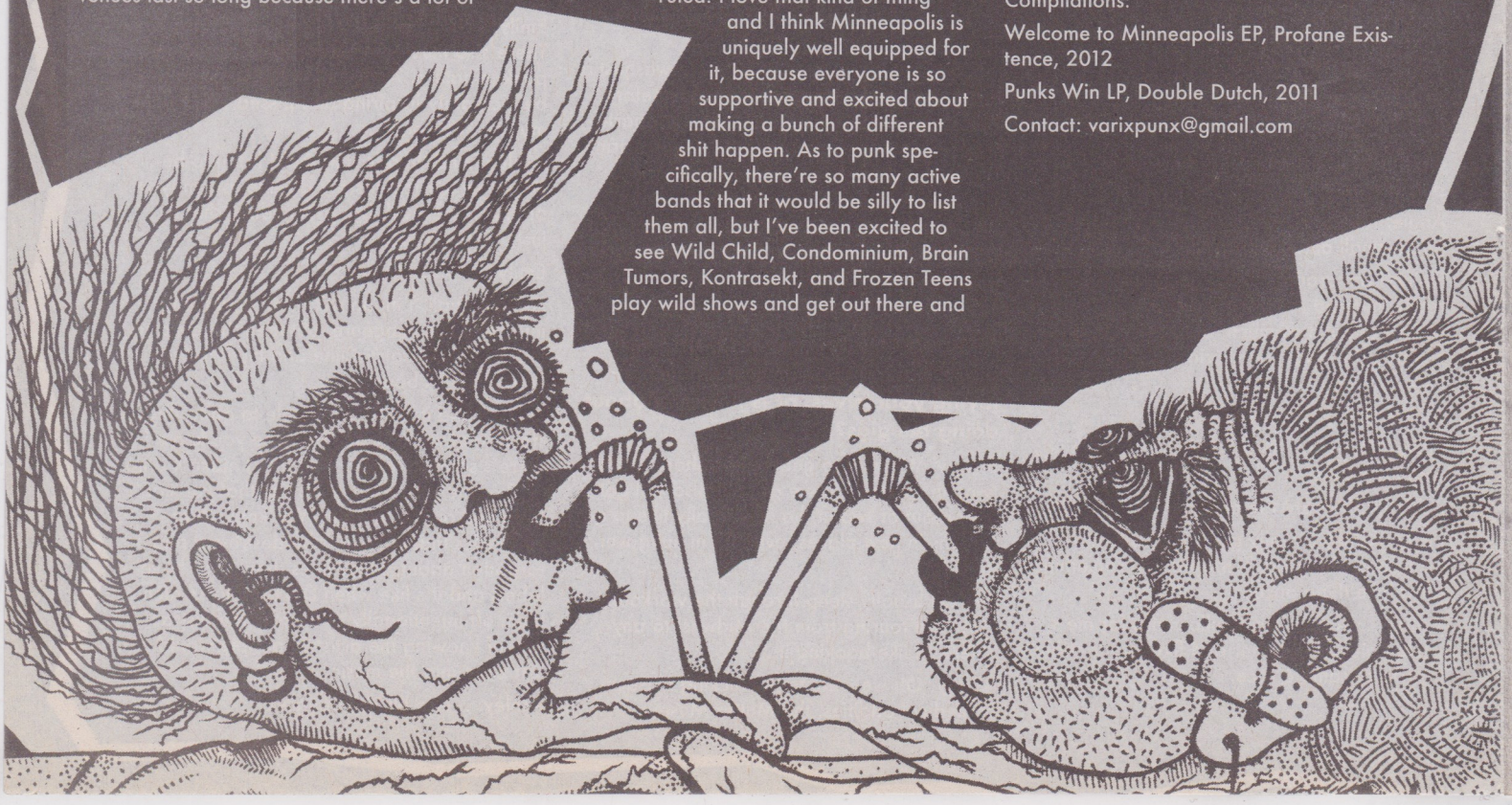
Can't Get Out EP, Fashionable Idiots, 2013

Compilations:

Welcome to Minneapolis EP, Profane Existence, 2012

Punks Win LP, Double Dutch, 2011

Contact: varixpunx@gmail.com



BOOKS

Slash They Ass Up: A Black Punk Manifesto
Yumii Thecato
112 pages • $10
Slash 'Em Up Press
slashtheyassup@gmail.com

This isn't quite a narrative about being a POC in the punk community. This isn't a kind invitation to discuss politics. This is exactly what the title says it is. This is a manifesto. A call to arms. Either you're in or you're out. If you don't like it or agree with it, well, that's your own fucking problem.

Slash They Ass Up does a great job of following in the tradition of the often "controversial" and incendiary written political rallying calls of the Black community in the late 20th century, but by a punk and for punks. I just imagine that if Dick Gregory came up in circle pits and DIY shows that he'd take a similar approach to writing about this subject matter. Yumii breaks down his experience as a black punk in a way that takes his obvious frustration with both the punk and more traditional Black communities, reflects on it, and constructively critiques both. Never assuming to have all the right answers the author gives the reader something better than a firm solution—he gives perspective and ideas.

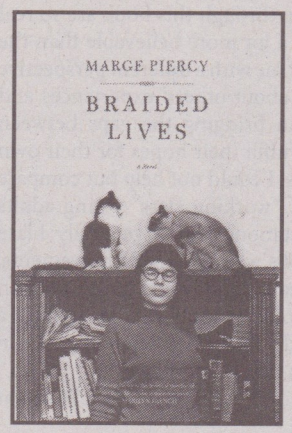
I know that the term "intersectionality" is kind of a buzzword right now, and that everyone is attempting to co-opt and shoehorn it into their argument or narrative, but I do think that this book really does a fine job of exploring the politics of being both black *and* punk. There is never a moment where the author looks at an issue through one lens or the other. The traditions and cultural institutions of both communities are taken to task in a way that only someone firmly entrenched in both could ever possibly do. As a Latino punk who has been involved in DIY punk culture for nearly 20 years, I could definitely feel the parallels between Yumii's cultural critiques and some of the ones I've had almost my entire life. I'm just grateful that someone could write all these things down so well.

The urgency of the writing is all encompassing and addictive. Reading this book felt like I was at a party, or in the kitchen at a house show hearing someone passionately, and honestly, speak their mind. So while the book often feels as if it's stream-of-consciousness, it's also quite obvious that the author has spent *a lot* of time contemplating the issues addressed in the different chapters. There is absolute no pretense, no affectation and no irony in this. In this way, by exposing all the problems and bullshit he perceives in his communities, the author inadvertently also exposes his soul—which is always a rarity in any kind of writing or art.

What I really love about this book is that its energy jumps off the page—at some points while reading it I would startle myself by unconsciously exclaiming "damn!" or "fuck!" Yumii really doesn't pull any punches—neither with the punk community, nor the Black one. Being that I'm not Black, nor have I ever been a part of a Black-centric community, I won't even begin to weigh in on specifics of that perspective, but I couldn't help but be charged by statements like, "you can shout black is beautiful, talk about natural hair, talk about being dark skin, brown skin, light skin, church, down for the hood, rhyme about whatever and all that shit, but if it ain't *all inclusive*, it don't mean shit to me. I really don't give a fuck about you or your accomplishments." I mean, goddamn.

I'm not being hyperbolic when I say that I think this is one of the most important books in/on punk in recent times. With half-assed bullshit academic examinations of race and punk (i.e. *White Riot: Punk Rock and the Politics of Race*) starting to hit the scene it's more important than ever to write personal and passionate examinations of the subject. This book isn't just about punk, it *is* punk. This is grabbing a microphone and calling out all the bullshit you see around you. It's fucking urgent, and yeah, it may be rash and eventually outdated or wrong, but who cares? At this moment—this moment *right now*—it's goddamn right.

—Ray Suburbia



Braided Lives
Marge Piercy
456 pgs • $20.00
PM Press
pmpress.org

Braided Lives is an intimate look at social relationships and personal growth through the eyes of Jill, an intellectually rebellious woman. It follows a close-knit group of friends, privileged and suitably outsiders, in the late 1950s in Michigan and New York City. It traces the protagonist from high school years through and after college, as she traverses the lines between independence and security, creativity and family ties. In the context of the restrictive social and political worlds of their time, the women in this book face daunting social pressures and threats that it seems are meant to be typical of the time. Judgment of sexuality, pressure to marry, the risk of pregnancy, violence and disregard box them in.

The meat of this story is in the relationships between the characters as they mature, and in their successes, defeats and compromises. This book is partly autobiographical and, from the gist of author Marge Piercy's introduction to this year's anniversary edition, partly an argument for the continuing legality and accessibility of abortion

This intricate story is interspersed with vivid details and a myriad of characters that give flesh to the era and the milieu of art, academia and leftist politics that the story is immersed in. Despite the ravages of cold war paranoia and McCarthy-era witch-hunts, the young characters approach their lives with confidence, their ideas with earnestness, and their relationships with urgency. The characters are also remarkably well spoken and poetic, causing me to wonder whether the author, or maybe just the narrator, idealizes the passionate speech of characters from her youth. In describing the characters through their interactions with one another, the characters seem almost archetypal but with too much detail and delicacy to seem stereotypical, as I catch glimpses of familiar dynamics parallel to my own experiences

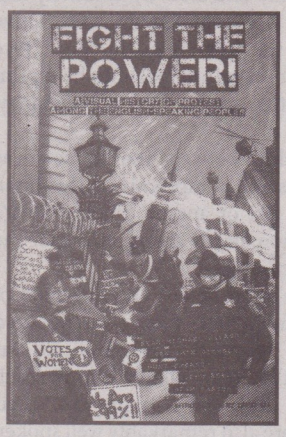
When I started *Braided Lives* I thought I would not finish it. The self-engrossed reflection of the characters, the identity politics applied in broad strokes and the smugness and small world of the characters reminded me of an adolescence I am glad I passed through and don't have to go back to. The story revels in the mundane interactions between people and they seem to approach themselves with an individualistic self-importance that seems to be the natural emotional ancestor of Facebook. Soap operas don't usually really hold my attention. But, as I dived into this novel,

the mundane interactions built into relationships, social webs, traps and methods of personal liberation. The individualism and self-importance was an element of self-reflection and in overcoming old roles and social patterns. My apathy turned to sympathy and then finally to empathy. The author managed to hit a nerve that has traced a sense of unspoken peril and possibility through my own life, my mother's life, and friends' lives. As the story increasingly exhibits the emotional impacts of sex, pain, intimacy and loss it also becomes increasingly self-conscious of its exhibitionism as an agent of change. In the voice of the unflinching protagonist, the book reveals the sometimes beautiful and sometimes terrible taboo truths it runs into, without mincing words.

At times, a future voice of Jill interrupts the storyline. This older version of the narrator lets us know how she survived and alludes at what has become of the other characters. This voice also has a lot to say about looking back on a life in leftist politics, and women's rights in particular. At times, for me this voice of older Jill is a nuanced relief from the events her younger self relates, but at other times the voice is so knowing and reminiscent, I felt like I was either reading a condescending letter, or uncomfortably looking in on someone's diary. Perhaps I am built of the same need to rebel, not be told what to think, that Jill is, and that is why I both relate to the story and find the tone grating at times

The threads of loss and survival running through this book are so real that the emotions summoned are at times a lot more believable than the characters that summon them. The story left me with a different perspective on a previous but connected era, curious about others' experiences and wondering how much is left unspoken in bridging the gaps between generations. As the characters struggle to fulfill their hopes for their own lives and balance the expectations of others, I could not help but compare and contrast their struggles with those of "working class" young adults now. Despite very different social expectations and a generally blasé acceptance of many of the goals of the 1950s women's rights movements, regressive political forces in our society idealize and would have us return to a time when a woman's lack of ability to determine whether to have a baby resulted in untold damage and tragedy. Despite my first impression and occasional irritation, I found this book timely and powerful.

—Becca Pierpont



Fight the Power! A Visual History of Protest Among the English-Speaking Peoples
Sean Michael Wilson and Benjamin Dickson,
Illustrated by Hunt Emerson, John Spelling, Adam Pasion, and Polyp.
Seven Stories Press
192 pages • $19.95
sevenstories.com

Nineteen comics here, a rebuttal to Winston Churchill's imperial *A History of the English Speaking Peoples* series. As Pakistani British writer Tariq Ali explains in the intro: "This present comic book is largely concerned with protests in the Anglo world, but dissent has gone global, and I hear that a second volume will reflect this by looking at such protests in the wider world." In less than 200 pages, this initial volume starts with The Luddites and Swing Riots (1811-1832) and ends with Occupy (2011). The comics take us through uprisings in England, Ireland, the United States, South Africa, Australia, Canada, India, and Jamaica.

Ali's intro begins with two poets (Nazim Hikmet and Thomas McGrath), an unexpected but welcome surprise. Written in June 2013, he quotes a young woman he met at the protests in Kugulu Park: "Yes. Our response was immediate. The semiotics of this uprising are certainly very interesting. But more importantly, what next?" I reference this intro to applaud the multifaceted (and successful) approach the book takes. The prologue opens with a joke:

"Uncle Sam: What's the difference between soccer and the Occupy movement?

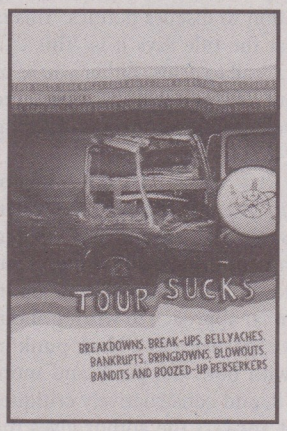
John Bull: I don't know. What?

Uncle Sam: Goals!"

A frowning Lady Liberty then looks up from her book and rebuts the drinking dudes with a Marx Brothers joke. This framing device leads us through the subsequent nineteen chapters. The illustrators alternate and it's jarring to move from *Mad* magazine style cartooning to the more realistic styles. But that's a minor quibble and I'm guessing most readers won't mind the switch-ups. You know that with any comp (whether music or print) it's rare to like each and every contributor. My favorite was the largely wordless cartoon about fragging.

You could certainly argue that certain topics warrant more space in the book. Eleven pages for England's colonies? But the authors address this issue in the intros and their endnotes. The stories, brief as they are, create a weighty narrative thread; that "we all have a very rich heritage of protest movements." I look forward to future volumes—and more political comics all around.

—Travis Fristoe



Tour Sucks: Breakdowns, Break-Ups, Bellyaches, Bankrupts, Bringdowns, Blowouts, Bandits and Boozed-Up Berserkers
Anthology
114 pages • $12.00
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The lengthy subtitle to this short anthology would be appropriate if only they had stricken all but "Bellyaches" and "Bringdowns". This book is an affront to everyone who has taken the time to set up a show, make fliers, let herds of smelly folks traipse around their house while bands play, and let even smellier folks sleep on their floor and eat their food. Despite numerous attempts to backpedal, by the compiler as well as many contributors, the premise of the book, "tour sucks," is an offensive one. The few highlights generally revolve around touring bands and people as the offending party, but the majority of the book is filled with dull, often poorly written accounts of the obvious.

The title of this book should hopefully dissuade anyone from picking it up in the first place let alone carrying it with them on tour and "reading it like a bible, sharing the stories with a superstitious respect…" Touring punks are a privileged people. Despite where you came from or the obstacles that were overcome, just having the ability to take weeklong vacations with your friends and be supported by a worldwide scene is not something that the majority of the world can boast. The author of the forward, and founder of the idea for the book, tries to take a step back and call it more of a warning but at the same time can not understand why many of his friends refused to collaborate on the idea. On the other hand, his story about Chapel Perilous in Denver comes off as a childish complaint about punks. If you're a vegetarian, kindly decline their offer of pasta with meat sauce. If you don't do drugs, just say so, he even apologized. If you're not ready to be kept up by late night drinkers, don't stay at punk houses. He also claims that nobody wants to hear about the good parts of tours. Not true. Everyone wants to know where that cool swimming hole was or about how you played a show to 400 kids at a Masonic lodge in rural New Jersey with a band that you thought broke up ten years ago. Please don't undersell the punks. If "tour sucks" wasn't the true intention, the forward was written before the book was published so yes you did have time to lay it to rest.

There are a few highlights. Jonathan Pool's, *Sliger Slarmy*, is a well-written, interesting story detailing a week of working as a guitar tech for a well known "punk" band. He doesn't so much deal with tour being bad as he does with the attitude of rock'n'roll and the reasons why we stick with punk as an ideal rather than a musical genre. Dave Cuomo, after a

couple of pages, seems to forget that he was writing about how tour sucks and instead presents a heartwarming travel story. Others realize that they weren't always the greatest people either. Ginger Alford comments that while their touring party was walking through a teenage house party where they were trying to stay for the night that, "We judge the seventeen-year-olds for their music and actions in a way only 22-year-olds can." Unfortunately the gems are difficult to pick out.

Most of the book is short, poorly written accounts of everything that would be expected to go wrong on tour. Of course that van that you paid $300 for didn't make it 6,000 miles; of course you should have used common sense rather than GPS. Apart from the handful of complainers—Donna Oblongata manages to do nothing else and then has the gall to tell you about how a venue was nice enough to let them stay there when they had no place else to go, so in return they raided the refrigerator and left broken glass in the sink—most of the authors insist that tour is great, but proceed to tell a horror story or recount a string of mishaps. Most of the stories run from two to five pages, sticking mostly to facts and leaving little space for any detailed development. Trudging through tale after tale of broken vans, sleeping in vans, empty shows and awkward hosts becomes tiring. The problem may stem from the authors being selected from a small pool of mostly younger pop-punk and porch-punk friends of the book's compiler. They probably all played the same houses and festivals. Many also seem to have taken the assignment without much seriousness as if this were a zine to be passed around for a dollar or two and not a $12 book. Whatever the reasons, these stories may be amusing to the friends of the authors but they do not translate to short stories that are worthy of your time.

Presenting tour as a string of awful events is no way to look at one of the great traditions of the punk community. If your friends only want to hear about the terrible things that happen in your life, get new friends. Better yet, spend some time on a positive project and make sure that it is done well. Most of the authors sound uncomfortable with the premise and it shows in the lack of feeling put into the stories. Of course bad things will happen to you on tour. They will happen in your daily life unless you just stay home. If you don't like it, get a desk job, be happy with your two weeks of paid vacation and buy yourself a big screen TV so you can watch the game.

—Pete Avery

Irene
Various Artists
136 pages • $13.00
irenecomics.tumblr.com

Irene #3 is the third go-round of a pell-mell compilation of short comic installments by various artists. In their own words, the Irene series proclaims, "It's a rainbow of color, a dream of beauty, a wild bust of lafter (sic), 'an regular hot stuff,'" a description as difficult to decipher, and partially irritating, as some of the comics that it prints. There are some real gems in this published tumblr, and I will mention them specifically, but they are mixed with a handful of pieces that were not of similar caliber. This volume reads like a small book that you could find in an art school lobby, published by its print department, where occasionally you stumble across mediocrity that is clearly riding the coat tails of the actual talent that carries the edition.

The cover is a two-tone red and purple, but the entirety of the book's contents is in black, white, and shades of gray. The *Irene* tumblr, online, has many comics in color, which is where I assume the "rainbow of color" in the description comes from; though I suppose it could be a metaphor that lacked enough velocity to reach me. Most of the comics are drawn, pen and ink, but there is a smattering of water color, some computer enhancement and digitally created work, and one piece that appears to be mixed-media.

In order of appearance, the comics that made this volume worth reading are *Boat Life* by Andy Warner (who's work has appeared in *Slate*), *Ten Minutes Break* by dw and Dakota McFadzean (*Best American Comics 2012*), *Edna II* by Sophie Goldstein (*Best American Comics 2013*) and *Dance Yourself to Death* by Luke Howard.

Boat Life is a well polished and digitally enhanced comic that follows the autumn conversation over a bowl of weed in a city graveyard, of two post-high school girls, who seem like lifelong friends that are about to depart on different adventures. The dialog is intentional and casually gives you a feel for the characters histories and relationship. Andy is a talented illustrator whose comics give you the feeling that you have visited the places he draws and that the people might actually be real. One of the girls in the piece is wearing a t-shirt with the characters from the "interstitial drawings" of the *Irene* omnibus, which was a nice way to tie to series together.

Ten Minutes Break utilizes a couple of themes that were popular with this anthology: anthropomorphism of animals and sci-fi future civilizations. Tattooed and mostly naked creatures sit on the edge of a beast-machine and enjoy the mile-high view of a clouded landscape. One of the future-critters waxes philosophic, or prophetic, about the fates of the beasts down below and what is to become of the plans of whatever super power is running this future world. This is a pen and ink comic with attention to detail that make the illustrations both full and simple.

Edna II may be my favorite story of the collection. In the distance, the majority of civilization is sheltered under a translucent bio-dome but our protagonist has chosen the simple life, outside of the bubble, as a garbage picker who resides in a shack in the woods. His emotional intimacy with his robotic trash hauler becomes compromised after an accident and pushes him to curiously seek out a former human relationship that he can't seem to find closure from. He endures and embraces the ups and downs of the natural world just as he embraces the challenges and rewards of a life isolated from the rest of the human world. Straightforward, clean and touching illustrations full of emotion.

Dance Yourself to Death had a Kubrick-esque feeling. An aspiring artist meets his inspiration in a museum and finds himself pulled, by a series of leads, into a mysterious art cult where death is the lifeblood of great work and ultimately the final performance.

A couple of honorable mentions are *Gin* by Alabaster and *What're Fiends For?* by Ben Horak. *Gin* tells the story of an anthropomorphized bunny that is seeking more stability than seems possible from a relationship with an insecure goat-guy who is poorly adjusted for relationships. It's a trip into the mind of someone who is stuck wanting a bad relationship to be good and seeking comfort in a place that might be terminally abusive. *What're Fiends For* is also about a terminally bad character that is also poorly adjusted, though he means well. It's a goofy, meant-to-be-funny comic about a friend that keeps trying to help yet can't seem to do anything but make each situation worse. It's a slapstick SpongeBob kind of humor that doesn't resonate with me, but I understand there is an audience for that sort of thing. Horak illustrates in the Robert Crumb style of drawing with grotesque human features and gritty scenery.

The rest of *Irene* #3 I could have done without. If there's anything more irritating than having to listen to someone elaborate about a dream, it has to be sifting through 30 pages of an illustration of a dream. Blurry stories about people searching for an urban Sasquatch with no notable anecdotes, pages of indecipherable scribbles, another meaningless dream sequence and six pages of "find the sleepy ghost" are all forgettable filler that the publishers could have skipped entirely.

According to the publishers of *Irene*, the first volume of their anthology completely sold out and the second volume, published a year ago, are almost sold out too. There are some worthwhile comics in *Irene* #3, and if you're into the mix tape approach to comics, you may find this one worthwhile (but I suggest you look to the authors I highlighted.) If you need to explore the *Irene* comics before purchasing one, check them out at irenecomics.tumblr.com

—Lowell Fletcher

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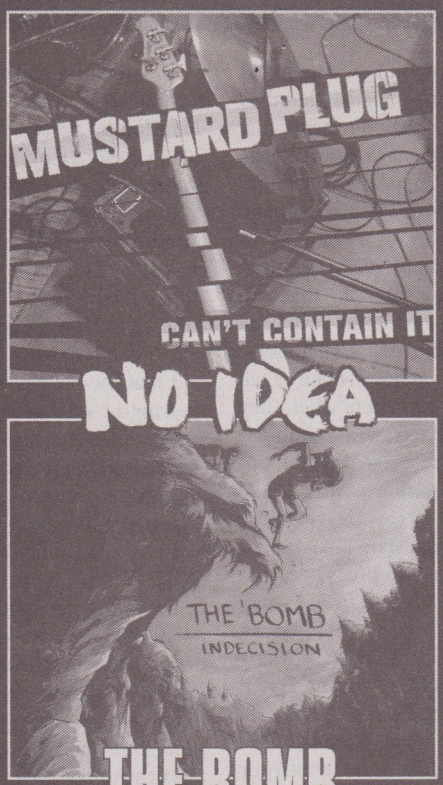

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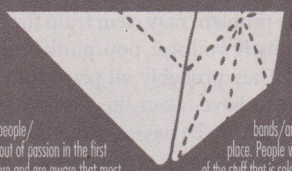

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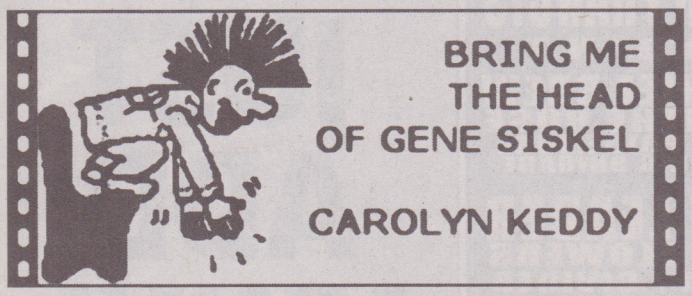

THROUGH BEING COOL

Different Drum is the second film from Indiana's Kevin Chenault. His first **Young Islands** has also been written about in this column (consult your back issues). In this Tod and Lydia head off from Sioux Falls, SD to Indiana for a wedding. They were once a couple and she is now pregnant with someone else's child. One of Tod's relatives is getting married, but Lydia also gets invited to the wedding and convinces Tod to attend with her. Needless to say there is some unfinished business between these two, which plays out on the road.

The thing I enjoy about Chenault's films is the laid back feeling. It is as if you are cruising along with Tod and Lydia, but they don't acknowledge that you are there. These are people you know or have been. When they get word on the road that Tod's uncle has died, it doesn't suddenly become a major plot point. It is something sad that has happened and may move the two into a more reconciliatory state, but the trip carries on with the knowledge that a funeral is added to the itinerary.

Along the way they are asked to pick up Tod's cousin and drive him to the wedding. The most humorous character appears when the three travelers have lost their way from the freeway. While advising a map, the man knocks on the car window with his gun. He robs Tod while allowing him to keep his disintegrating wallet. The thief walks away, but suddenly returns to give the trio directions back to the freeway. There is nothing like a conscientious mugger.

While I was watching **Different Drum** I was never concerned that the trip from South Dakota to Indiana was taking seven days. However it did seem strange when I thought about it later. Not to mention that all those motels stays must have been expensive for a guy who had to steal a suit from a thrift store. Yet, occasionally you just do what you've got to do. No matter what your circumstance is.

Different Drum has a fun indie rock soundtrack featuring Home Blitz, the Underground Youth, the Hardy Tree and X Ray Eyeballs too. (blackstrappictures.com)

I am not a stoner. Yet, I am a fan of pot themed music. (see Three Stoned Men.) As such I am always willing to give a chance to a stoner comedy. **Austin High** aims to please the stoner in everyone.

Austin High is Ladybird High School in Austin, TX where the staff is made up of former students who apparently just never left. Every morning a group of adults, that includes the Principal Samuel Wilson, meet for a morning smoke. Then one day a new vice principal Patricia Lambert arrives to get the school back on the right track. Who sent her and for what reason is never revealed, though it seems likely that her own motivation has caused her to fill the vacant VP spot at Ladybird High. With her come less drug tolerance and more rules. Throw in a bunch of horny teen boys, some cleavage and a nude swimming locale and we're off. Of course, there will be brushes with authority and the requisite rebelling against said authority.

If I was young, male and stoned, **Austin High** might be one of my all-time favorite comedies that I would revisit while in my adult years. Since I am none of the above, it simply strikes me as funny that everyone accepts that adults continue to consider themselves "cool". I wonder if that is a side effect of the fact that I am of that age, but I would like to see parents start acting like out-of-touch people again. (brinkvision.com)

Arriving in my mailbox just a few days before the death of Bob 2 **The Complete Truth About De-Evolution** has been released for the third time. It was on laserdisc in 1993. Then Rhino did a DVD in 2003. Now it is on DVD again from MVD. The main section is the music videos Devo has released throughout their career. Included are "Secret Agent Man", "(I Can't Get No) Satisfaction", "Whip It" "and Beautiful World." "That's Good." Added back into the collection is "Theme from Doctor Detroit", a 1983 Dan Aykroyd film unsurprisingly not available on DVD, which was left out of the last issue. Still not included is "Are U Experienced?" due to lack of permission from Jimi Hendrix's estate. If you've never seen a Devo video I would be shocked. However watching them all in a row is a wild experience. You see the (De)evolution of their video abilities along with their musical abilities.

The extras make **The Complete Truth About De-Evolution** even more interesting. Mark Mothersbaugh and Gerald Casale do commentary for all the videos except "Theme From Doctor Detroit." The commentaries are the same ones recorded in 1993 for the laserdisc and have not been updated. There is a too brief interview with Devo's early video director, Chuck Statler, and a film by Bruce Conner for the song "Mongoloid." There is early live footage as well as post-reuniting live footage. In other words, there is tons of stuff for any Devo fan. If somehow you have no idea who Devo is, here's your chance to get introduced. (mvdvisual.com)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, % Maximum Rocknroll, PO Box 460760, San Francisco, CA 94146-0760. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it. No guest list necessary. www.carolynkeddy.com

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666 ANIOLOW – "Czarcilok" LP

I like the MISFITS. A lot. I like hearing a well placed, unexpected MISFITS cover in the middle of a bands set. They're one of those bands 90% of my friends aren't going to express their love for very often, but will excitedly howl along to every crooned word, under the right circumstance. Do I want to hear a band play nothing but MISFITS covers? Absolutely fucking not. Not even on Halloween. Maybe if I went to go see a band that I really liked, and just to fuck with me they just did an unexpected tribute set. Plus points for singing (and printing the lyrics) in Polish, but I definitely don't want to hear seventeen songs of it. (DZ)
(Pasażer)

ACCION MUTANTE – "Worse Than a Virus" CD

Finally this band has released a full-length! Charged and urgent political crust, with and appropriate amount of growls, D-beat, blast beat and buzzsaw guitars. Lyrics in both English and German (with introductions in English for the German songs). Most of the lyrics touch on capitalist, feminist and apocalyptical themes. Oh yeah, and what crust record isn't complete without a song about a dog (a bad one at that)? Nothing groundbreaking but a tight record nonetheless. (AP)
(Give Praise / Power it Up)

ACID FAST – "Rabid Moon" LP

Oakland fuzzed out melodo-punk drops a great LP with *Rabid Moon*. I'm a sucker for well pulled off dual vocals, and more so for good fuzzed out catchy chords. Sounds like a Bay Area pop-punk response to lo-fi rockers TIMES NEW VIKING, but with a more DINO JR. structure of songs. The album has a good balance of more intimate punk anthems and quick-paced power-pop jams. No real duds on the album either, though "Shred Forever" and "War Goes On" are my personal faves. Looking forward to seeing this band in town, hopefully soon. (DV)
(Adagio 830 / Protagonist)

AGENT ATTITUDE – "Repulsive Action" EP

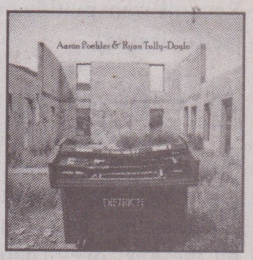
This is very much a contemporary band playing derivative early '80s style hardcore with little of its own character (and they admit their songs were "stolen," so fair enough), but it's far better than average, and I can definitely hang. The riffs are there, not played out, and there's attitude, which is probably what sets it apart. The second song of each side are mid-paced BLA'ST or ANNIHILATION TIME-style bangers, executed superbly, complete with satisfying leads, perfect for skating or surfing, and absolutely the best songs on the record. They take down the pace even further for the finale, with boring results. (DG)
(Adult Crash / Monument)

ALL DOGS – "Buddy" EP

ALL DOGS play mid-tempo, kinda dreamy sounding alt-pop-punk, if that makes any sense. I imagine this playing in the bedroom of a forlorn person in a dirty punk house littered with zines, empty soda cups and letters from faraway crushes. The other records lying around would be AYR NAKO, SWEARIN', WAXAHATCHEE and WORRIERS. I think that ALL DOGS fits in well with the aforementioned bands but they do more than rehash what has come before them. It takes a certain amount of strength and confidence to play deliberately slower, melodic punk (because it's easy to just bash out a sloppy three-chord train wreck) and keep it engaging. ALL DOGS definitely succeeds at accomplishing this. All four songs on this are insanely solid for a band that is just starting out. If you like any of the aforementioned bands, you'll definitely want to check this one out. (GH)
(Salinas)

THE AMPUTEES – "Scream" EP

This is a schizophrenic EP. Two songs of DINOSAUR JR.-style '80s college rock, two short, hard thrashers and one BABES IN TOYLAND-ish grungy one. The later "Holden" is my favorite with the breathy female vocals and herky-jerky rhythms. Listening to all five songs in a row continuously throws you a bit even



with repeated plays. Whatever. Variety kicks ass over monotony any day. (CK)
(Money Fire)

ANCIENT FILTH – "You're Nothing, You're Everything" EP

Not nearly as good as the first EP. Fast, slightly scrappy, passionate and intelligent hardcore, with a brooding vibe to it. Whilst I enjoy the songs while listening to them, and enjoy the twists and turns and that the lyrics are more than just boilerplate, I completely forget what they sound like once I'm done. The drumming, some of the riffs, and high-pitched vocals remind me of some of the lesser known Y2K thrash bands, specifically somewhere between what Gloom and 625 Records were putting out at the time. (DG)
(self-released)

ANTI-YOU – "Blank Stares" LP

This Italian four-piece has two speeds—fast and really fuckin' fast. There are brief guitar leads, backing singing, and mid-tempo choruses, but mostly they blaze through and hit the next one. There are no wasted moments here. The loud recording works (it's 45 rpm)—the bass in particular is fat. Lyrics are in English, are very well done and attack society. For my tastes, the fastest songs are the catchiest and get me moving involuntarily. Of course I think sixteen songs are too many, but overall this is a strong record. (JM)
(Six Weeks)

ARCHAIC – "Noise In Your Head" EP

Man, this is a hard one to pigeonhole. There's an obvious affinity to the modern school of blown-out reverb-ed hardcore à la DESTINO FINAL, but there's an equal affinity for USHC bluntness in the mix as well, at least on the A-Side. The droning B-Side track "Inside My Mind" throws all those conventions out the window, sounding more like an early MINISTRY track with its repetitive riff and vocal. I will fully admit that I don't like early industrial and thus didn't like this song at all, but the shorter more hardcore songs on the A-Side held my interest and are worth a second listen. I dunno, this high-concept hardcore stuff makes my head hurt sometimes. (AU)
(La Vida Es Un Mus)

ARMAGEDOM – "Silêncio Fúnebre" LP

Originally released in 1986 on Rainbow Records, this was the first full release of this São Paolo, Brazil punk band capturing the sounds of early hardcore, crossover and thrash that would become a staple of that region. The sounds are pissed, fast and fuzzy. The recording is great, the sound quality on this is rad and I believe this is an essential in any punk record collection. It is one of the greats. Also, take some fashion cues from the large photo on the insert… Sure, old punk like this is great, but let's not forget that ARMAGEDOM had a split with Portland's TEROKAL in 2012. They been doin' it! This is a reissue that you should snatch up. The Deathcore lives on! (MB)
(Odio Los Discos)

ATLANTIC THRILLS – CD

Garage pop from New York—these guys really sound West Coast to me. Very Burger Records sounding, with a little of that retro Get Hip sound—although this is well recorded as far as garage these days go. I'm hearing a lot of '60s here, which I am not well versed in. Maybe early ROLLING STONES and FLAMIN' GROOVIES as far as the original influences go. This is a good solid full length. (RL)
(Almost Ready)

BACKSTABBERS, INC – "M.I.A." 12"

Long running New England hardcore vets deliver another scorching record that is in the red from the first drop of the needle to the last note of *End Transmission*. This one-sided 12" serves as a reminder that modern hardcore didn't start and end with CARRY ON and heavy bands don't have to be metal to be heavy as fuck. The MODERN LIFE IS WAR comparisons are worthy but only as a base of thought; these guys have a much more direct approach to their pummeling song structure but also call to mind the excitement of the more acclaimed MLIW. Nearly ten years after their last release, minus the popular and Scion friendly members that went on to form TRAP THEM, BACKSTABBERS, INC have a relevant release that is tuned low and played fast for mutherfuckers who appreciate tough stuff that's turned all the way to eleven. Grab it if you see it, 500 pressed. (RM)
(self-released)

BACK TO BASICS – "When I am Today/ Feel the Same"

Solid Midwest styled scruffy pop-punk from Japan. The vocalist is somewhere between Erik from DILLINGER FOUR and Jamie from BENT OUTTA SHAPE, and the lead guitarist shreds in a wild-as-hell-but-still-reigned-in CHINESE TELEPHONES/TENEMENT kinda way. Think less black leather jackets and more winter coats with cut-out T-shirts sewn on the back. Good shit! (FU)
(Fine Tuning)

BAD COYOTES – "It's Time for Sex Positions With…" EP

Three skinhead lookin' dudes get together with a longhair to write some pretty good trashy punk. Forget the dumb ass band name and record title. The songs are as catchy as a bad dose of the clap and the guitar and bass are cheap and dirty like a good date. Super danceable and sweaty. "Rat Breeder" is very MISFITS-like and they do a WIRE cover. A nice surprise of a record. (RO)
(Resurrection)

BARBARELLATONES – "Fake English Accents" CD

Music done by really nerdy unlaid guys who watch too many movies. On some songs they try for a DAVID BOWIE thing. CDs never fail to suck. (RO)
(self-released)

BARBARIETTES – "Ace of Babes" EP

Fuck, now I've seen it all. The vinyl here is hand shaped and cut one at a time using a 1940s Presto 75A record lathe. Huh? The goddamn specialty coffee roasters are now making records. The actual vinyl is a fat little mofo, too. Sweet. Well, if you want lo-fi, here you go. This is lo-fucking-fi. It even comes with instructions on how to fix it if the sound is screwed up. This is lo-fi, female-fronted, bubblegum punk. Is it possible this thing is limited to 30 copies? Jezus. All kidding aside, this is pretty cool. (KK)
(Funky Frankenstein)

BASTINADOS / BOSONOGO DJET-INJSTVO – split LP

Two Croatian bands; one leaning towards the crust'n'roll end of the spectrum, one charging through desperate crust… and both punk as fukk. BASTINADOS worship shamelessly at the MOTÖRHEAD altar (and do not try to hide it), an awkward hesitant jerk to the drums keeps them from sounding like a streamlined machine, but it's that quality that makes them stand out. Strained female vocals, a screaming lead axeman and a bassist with chops on par with PROXY round out the package—a politically fueled INEPSY for new throngs of kids. Anxious and howling crust from BOSONOGO DJET-INJSTVO, guitars take charge and remain the focus for most of the recording and the few slower parts remove any shred of monotony from their attack. The urgency comes from the vocals, and subtle melodies ensure that even the most raging parts will be stuck in your head. Their side ends with a bizarrely catchy track that sounds almost like the

WEDDING PRESENT—I know that makes no sense at all but it is an incredible song so I'll take it. A killer record that obviously comes from the right place—this was a perfect soundtrack to the conversation Francesca and I had about punks who come from the right place and then choose to go the wrong way. Fukk that, punk forever. (WN)
(Byllepest Distro / DHPAK47 / Neanderthal Stench)

BATH PARTY – LP

Surf music has started resurfacing on my playlists in the last year after being burnt out on it by the late '90s. But I love that plucky reverb drenched instrumental sound. BATH PARTY has a vintage surf sound. However when the vocals come in they have a very modern garage sound. They are whispered, drawled out and buried below the tune. It is a juxtaposition that ultimately insists the band decide what way they want to go. I say ditch the singing and surf on. (CK)
(Resurrection)

BERNAY'S PROPAGANDA / MODERN LOVE – split EP

A very cool split, with two songs a piece, between two bands whose sounds and messages lock together very appropriately: BERNAY'S PROPAGANDA from Macedonia and MODERN LOVE from Norway. MODERN LOVE's second song ("Inhumanunkind") has a sort of REFUSED-meets-T(I)NC-meets-WIPERS sound (and English lyrics), but it's their first song (called "We're Just Warming Up," referring to an activist attack on a Bergen slaughterhouse) which really grabbed me; with its spitting Danish lyrics of warning and its guitar-driven catchiness and tension. On the flip, BERNAY'S PROPAGANDA explore their already diverse sound ever further and both tracks win me over immediately. "Jac" ("I") crashes right into thick, haunting bass and tight-as-fuck guitars, underlined by hyperactive drumming, though never over the top. Christina's voice is as significant an instrument as the rest in this band, and her soft crooning turns to snappy yelling in a beat, then back into enchanting melody, then back into angry repetition driving you up against the wall. The range is stunning and the result, coupled with the closing-in sensation imposed by the rhythm section, is as mesmerizing as it is unsettling. BERNAY'S PROPAGANDA is by definition a political band, so even without the English translation to their lyrics, you know the words are loaded and the message is serious. They may not *sound* like your typical punk band, but they most definitely *are* fucking punk. Their second track is an ethereal lament (which they nail down *really* well) with a piano segment that sounds as eerie as it does sad—beautiful. A fine example of a band that doesn't narrow itself to any strict or stale definitions of punk, that pushes its own envelope and delivers with passion every time. Fucking love them! This EP comes with texts against animal abuse, a subject both bands feel very strongly about, shown by their lyrics and ties to Anima Mundi (anima-mundi.org.mk), an animal protection association from Skopje, and Network for Animal Liberation (dyrsfrihet.no) in Norway. "Certain kinds of violence seem to be legitimate simply because someone had the power to justify them." (LA)
(Napravi Zaedno / Stonehenge)

BETTY MACHETTE AND THE ANGRY COUGARS – "Rats/Mexico"

Stupid name. Great painting of a baby with a bloody rat in its mouth. Betty sings like the AEROBITCH chick on the A-Side. Tough and mean. Slash your face guitars. B-Side's not so hot. (RO)
(Dull Fi)

BIALA GORACZKA – "Nieposluszenstwo" LP

Second album from this Polish punk band that was only released on cassette over a decade ago. These guys play an annoying mixture of thick pop punk and thrashy hardcore. The recording is pretty terrible, everything sounds separate and the guitar tone rings as if they plugged directly into the console. Also, even though they're clearly competent musicians, the passages often feel forced and unrelated, and most of these songs are way too long. Also, there's a reggae track, gimme a break. Not into this. (KM)
(Pasażer)

BLACK BLACK – "One Blunt Death Party/You're A Danger"

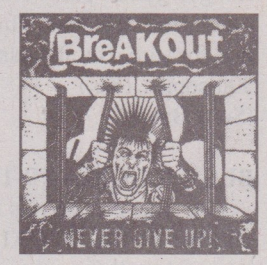
This is dance-something, but probably not punk. Both songs have the same sort of dance beat, with simple, repetitive bass lines that are heavily distorted or more just blown out sounding. The guitars mix clean noodling with a more full sound that is heavy on the effects board. The vocals are sung in a sort of whispery way and the production on them is a bit overdone, with lots of double tracking and backing vocals by the same vocalist. On the whole it almost sounds like the KILLERS or something that's radio friendly in that way, not to say that's what these folks are after, it's just what they sound like. (PA)
(Money Fire)

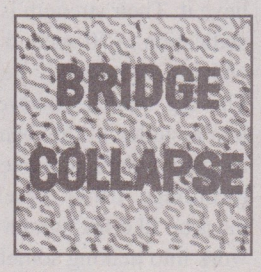
BLACK LAGOON – "Oxygen" EP

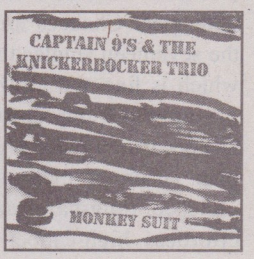
A more punk, less weirdo version of the VANISHING, or MARY CHRIST as little kids on a sugar high. Or like listening to a record by one of the new wave of death rock bands on 45. But it's also far more pure punk than any of these things, picking up bits and chunks of late '70s LA weirdness. Shades of the BAGS and that ilk. The art folds out to a cool poster. (MM)
(self-released)

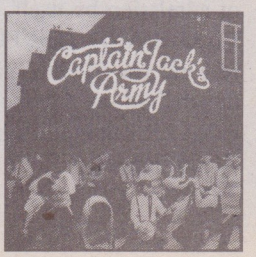
BREAKOUT – "Never Give Up!" EP

Solid French street punk. Sounds like a sea of studs and liberty spikes with a mid-era CASUALTIES sound mixed with RESTARTS. (AE)
(BalkongPonker / General Strike / Kepon Team / Punk' Eure / Trauma Social)









BRIDGE COLLAPSE – "Wilderness" EP

BRIDGE COLLAPSE is a new project from two-thirds of GRASS WIDOW (Hannah Lew and Raven Mahon) and Jon Shade of RANK/XEROX, and those familiar will be able to recognize the surf-punk riffs and ethereal, harmonizing vocals straight away, brimming with a bright new urgency. Layered with low tones and spoken word and carried by Shade's propulsive, tight rhythms, BRIDGE COLLAPSE is off to a great start. Limited pressing with hand-screened covers. (FF)
(Crime on the Moon)

THE BROTHERS GROSS – "Ready to Roll" EP

This is straightforward punk'n'roll that starts off heavy and steady and never lets up. It's mid-tempo and catchy and melodic. It's got guitar, bass, drums and vocals. It's rock'n'roll. It's punk. This isn't world changing, for sure. But it's damn good. Limited to 500 copies. (KK)
(Sexy Baby)

BUCK BILOXI AND THE FUCKS – LP

I'm an expert on this band, so when I tell you that BUCK BILOXI AND THE FUCKS stomp shit all over thousands of other loser punk bands on Earth, you can pretty much believe it. Their strength is found in their fierce dedication to 70-second punk bullshit music, which they basically perfected out the gate. The big bonus, however, is that the hopeless assholes in this band somehow manage to inject a definite homemade vibe into their recordings. I find myself pondering what it must be like for human beings to put actual work into making something so staggeringly juvenile, but then the next tune comes on and I'm back on board the BB Express, filled with glee. Chances are you bought one of the seventeen singles they released last year, which is fine and all, but this LP somehow manages to trump those (recycled tunes and all) because it perfectly highlights their utopian vision of moronic cockiness, cartoon violence, drug-haze laziness and seemingly effortless high-caliber punk rock bullshit. Plus the aping of *Leave Home* for the album cover is fuckin' fantastic and worth the price of admission by itself. "If you think BUCK BILOXI AND THE FUCKS are not rad in real life you need to snap out of that bullshit dream," So say the liners accompanying this debut LP. I'm in full agreement. (MC)
(Red Lounge)

CAPTAIN JACK'S ARMY – "Devil's Eye" CD

Seven Swedes decide to form a FLOGGING MOLLY / DROPKICK MURPHYS cover/tribute band. With similar instrumentation—bass, guitars, drums, banjo, fiddle, accordion and mandolin. People love it (them Swedes, eh). So do the band. So much so, that they get energized to write their own songs, which, er, unsurprisingly, sound pretty much like FLOGGING MOLLY and DROPKICK MURPHYS. If you like that kind of inauthentic punk-plays-Celtic stuff, then you'll groove on this too. Or do an eight some reel. Or something like that. (RK)
(self-released)

CAPTAIN 9 AND THE KNICKERBOCKER TRIO – "Monkey Suit/Good Girls Don't"

Absolutely no information whatsoever, but a magic marker drawing of a monkey on one side and a slice of pizza on the other. The cover looks awesome, actually. It looks like the kind of shitty record I'd spend money on just because of the goofy cover. I have about three hundred of those records. About five of them, like this one, are really fucking good. The original song has sort of a RICHARD HELL sort of vibe to it, and the flipside, a cover (a surprisingly good, not cheesy version of "Good Girls Don't") is going on a mix tape. It'll probably be song number eight, right after the EAT song. Stoked on this! Why only two songs? Why no info? (DZ)
(self-released)

CASTET – "Live in Lewacka Nora" LP

This live recording, from a Polish squat in 2012, demonstrates the popularity of the band in their home country. They're a five-piece, playing a mostly fast, straightforward hardcore style, and the crowd does their part on the choruses. Sometimes they're shouting along with the singer as an intro to the song. The songs are tight and the band's energy is high. It's a good recording, rough enough. I know a lot of people aren't into live punk records, and this one's not going to win over anyone in that regard, but as a document of the band/show it's pretty good. The record plays from the inside out, not the best for every turntable. (JM)
(Pasażer)

CAVE STATE – "Dwell" EP

Powerviolence! I've always loved powerviolence and every month there seems to be more bands doing the sound. But in recent years a lot of the sounds have become a bit cliché. Well, CAVE STATE shakes a few of the clichés. Instead of focusing on speed, their brand of powerviolence is a bit heavier and changes speeds a lot. Instead of writing silly lyrics their lyrics are a bit more serious and dare I say political/social. From Southern California this is CAVE STATE's first release and I'm blown away. I hear a little INFEST, a little of the heavier side of SPAZZ and a little bit of CROSSED OUT, but CAVE STATE have done something not many bands have done recently and that make powerviolence sound fresh. The music is tight and the bottom end (bass player) is prominent. You'll get eleven tracks in a little over seven minutes and it's worth every second. (MH)
(To Live A Lie)

CHEMICALS / P.R.O.B.L.E.M.S. – split EP

I could easily write off these two PDX bands as "not terrible, fast rock'n'roll" and although I wouldn't be wrong, it would be incredibly unfair. This rowdy little record kills it the whole way through. P.R.O.B.L.E.M.S. seems to be tipping the hat to MOTÖRHEAD, and not that they are goofy or garagey by any means, but CHEMICALS does have some slightly cute back up vocals, and I could see myself dancing around like a goofy maniac to this, right before the room full of tough guys, (who I assume are at the show, judging by the rock factor) flatten me. Not much info inside the sleeve, just a download code and the punk as fuck artwork was done by Moshburn. I love it when rock punk isn't boring, because… well, it usually sucks shit. This ruled! (DZ)
(Taken By Surprise)

COWARD – "Get to Work" EP

This band's brand of raw, hazy, unhinged mid-paced punk is best experienced outside, drunk as hell, long after the busses stop running, and through a generator that has been hauled onto a roof or into a parking lot. Oddly enough, I feel like the sound falls somewhere between AREA 51 and Mission pop-punk, with a slight garage punk attitude and a dreamy feel. The two vocalists scream it out over songs that seem amorphous in structure, but whose riffs are quite good and often drawn out, and the frequent feedback adds to the abrasive aesthetic. I guess I missed them when they came through with GUITAR WOLF, but maybe there will be a next time. (DG)
(Nervous Nelly)

CRIMINAL CODE – "No Device" LP

Well-liked Northwestern post-punk band makes the treacherous leap to LP. Musically they don't really stray at all from their liquid, melodic tendencies. Atmosphere still drives the riffs, and choruses are shouted with clear intent. Occasionally they'll drag an ending for a bit to give a song more space, but longer doesn't necessarily equal better. I've been kinda into everything they've released up to this point, and the live show never disappoints (their drummer is a madman), but even the 12" they dropped a couple years ago is shorter than *one side* of this album. Standout track for me is the A-Side closer "Flagstone," wherein they slow the tempo a bit to really give the leads a chance to sink in. This is a solid record that will more than appease established fans, but the question remains, how much flanger and extremely subtle songwriting deviation can you take? (KM)
(Deranged)

CUMSTAIN – "White People Problems" LP

I didn't think I was going to like it, but I think I do. It's sort of sloppy, catchy, lo-fi pop punk. If this doesn't remind you of NOBUNNY, it should. Seriously, this is actually very good. There is something about this record, just like with most NOBUNNY stuff, that has the ability to make me feel a little uneasy. I suppose that's not necessarily a bad quality. (KK)
(Resurrection)

CUNTZ – "Solid Mates" LP

Lumbering aggro-masculine Australians, HOMOSTUPIDS played on 78rpm / a VENOM P STINGER tribute band; all subtleties removed resulting in a sound as unwavering as a drunk's visions on the last bus home. I wasn't a huge fan of the first LP, but this one is pretty great. It's fucking catchy despite all the rambling / lunging qualities present, a noble skill. There were a couple of pigfuck/'90s Touch and Go numbers I found tiresome, but fans of HAMMERHEAD will delight in them I am sure. A representation of relentless sarcasm, intentional morons, just some sweaty blokes jokin' around, band name, especially the "Z" at the end is particularly car crash like… (LG)
(Homeless)

DAMAGED HEAD – "I Hate My Neighborhood" EP

US inspired hardcore in the early eighties approach to sound and structure, with a definite No Way Records nod going on here. Six tracks of that style of punk with some snarl, and clean in production. Decent. (MS)
(Adult Crash)

DECRANEO – 12"

Hailing from Palma de Mallorca, Spain, DECRANEO have finally released an LP! Working with a tried-and-true recipe of 1-2 1-2 punk, '77-style riffs and relentless, ALICE BAG-style vocals, this band nevertheless is plainly immersed in the present with incisive, political lyrics. It is no secret that Spain has produced some of the most passionate and electrifying punk since day one, and DECRANEO tip the hat to that lineage while avoiding the clichés. It doesn't hurt that the neon pink and green cover looks like it was created by Lisa Frank's alter punk ego. (FF)
(Crapoulet / FYBS / Discos MMM)

DESKARRIADOS – "Maketa Grabada En Mad Box, Bello Monte" EP

Here's another cool document of unreleased material from the first wave of Venezuelan punk. As you might expect, the recording quality is pretty rough, but the pure power and hooks still shine through. The snare pounds at you relentlessly and the tuneful shouts convey discontent. I especially appreciate the wacky flange applied to the entire mix toward the end of "Servicio Militar"—crazy shit! DESKARRIADOS is proof that there was some magic going on in that part of the world at the time, and those interested in old South American punk should check out this EP without a doubt. (MA)
(CV / Noseke / Sin Temores)

DESTRUCTORS – "New York, New York" CD

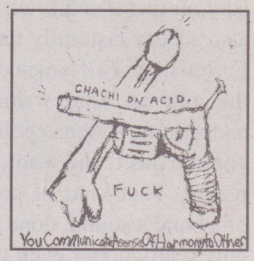
This long running English band's ode to a New York City that's been long dead. They've obviously got the classic UK punk sound down pat at this point. Twelve solid songs with the kind of gruff English vocals that I've always been keen on—but in 2014 do we really need any more songs about the Chelsea Hotel, Warhol, Burroughs, and Sid and Nancy? (FU)
(Rowdy Farrago)

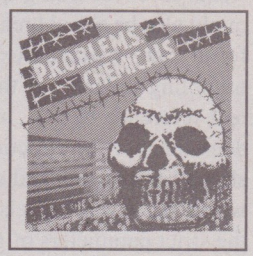
DEZERTER – "Decydujace Starcie" LP

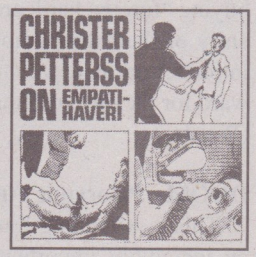
Reissue of DEZERTER's tenth full-length release from 2000 that was originally only available on CD. Maybe playing with loops and electronics seemed like a good idea fourteen years ago (I'm guessing it was even a bad idea then), but the result is that "Koszmar" and a few other songs sound like low grade rejected club tracks, while "Okruchy Dla Biednych" sounds like *Underground Out of Poland* remixed by Al Jourgensen in 1988—shit is weird. Fortunately, there was more than enough DEZERTER left in them after almost two decades to make this record more than worth your time… *Decydujace Starcie* is a bit all over the place, but I certainly can't blame them for experimenting a bit after twenty years in the game and the good moments are way fukkn over the top awesome. (WN)
(Pasażer)

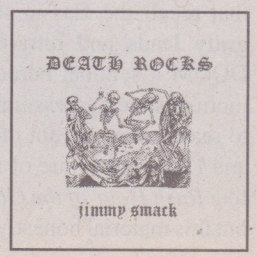
DEZERTER – "Mam Kły Mam Pazury" LP

A nice, thick heavy weight deluxe treatment of DEZERTER's eighth album *Mam Kły Mam Pazury* (which translates to "I Have Fangs, I Have Claws") and was originally issued in 1996 only on CD and cassette on long running Polish "indie" Polton—which at that point had been bought out (and then was eventually closed) by Warner Music Group. The fourteen tracks have a similar sound to, but maybe make a stronger









record than DEZERTER's ninth LP *Ziemia Jest Płaska,* from around the same time period, which was issued on vinyl by NNNW, and thus relatively heavily distributed outside of Poland. With two original members of the original three-piece core, the driving '80s hardcore punk sound still remains but is weighted by '90s stop-start segmentation and a slightly heavier sound. Yes, that means moments I'd describe as HELMET-ishy nu-metal and brief ska/reggae moments also scatter tastefully throughout the record. Fortunately it all balances in fair tandem with the anthemic song writing and biting vocals and spitting, intense political lyrics in Polish you'd expect, and want, from a DEZERTER record. That kind of progressive expansion of a band's sound, done by veterans, you can only really honor even if there are mixed results… as is the case here. The really professional level recording quality and mastering might also be a deal breaker for those looking for a "raw" hardcore experience—the intact trembling rawness of the vocals is the only real reference to that, but the sound quality does enhance the direction of the record. The strong songwriting and craft excels in it, as it works on several levels and maybe beyond the strict parameters of punk and hardcore… but maybe not perfectly on the angles a lot of people outside their home country approach buying "foreign hardcore," making this solid entry of their discography not the strongest introduction to newcomers—but a total reward for the diehard fans. (KS)
(Pasażer)

DOOM – "Corrupt Fucking System" LP

This is a fucking tough one. DOOM are an incredibly important band to me, I listened to the double LP of re-recorded early stuff on Profane Existence daily for several years around the time it came out, I have pretty much every record they ever did, save a couple of live bootlegs. They're a band that mean a lot to me, and have for a long time but (it kills me to say this)… this isn't a great LP. It's got more in common with later UK anarchopunk than the classic DOOM material, featuring not only a raft of samples but spoken word pieces as well. The politics are still right on, of course, and there are moments that recall the classic stuff with the simple gritty leads and ultra-raw bass that made DOOM a seminal hardcore band, but those moments are depressingly rare. I am the first to realize that it's not the late '80s anymore, and I am very aware of later DOOM records like *Rush Hour of the Gods* and *World of Shit* but this material honestly doesn't measure up. I really hope the next record tosses the overproduction and the spoken word crap aside and embraces the straightforward approach that made DOOM one of the most important bands of my youth, but green-taping this LP felt depressingly like wrapping the shroud for an old friend. Fuck, I hate that the coordinators gave me this record to review, but it is what it is: inessential. I'm sorry. (AU)
(self-released)

DRUGSTORE – "Deathwork/Surface"

DRUGSTORE hails from Philly and play bluesy guitar-driven rawk that fans of MUDHONEY might be able get into. It's not super tight, and the vocals are pretty overwrought, but man, the spoken-word-through-reverb part on "Deathwork" totally had me waxing nostalgic for that BUTTHOLE SURFERS radio hit "Pepper". The B-Side ups the stoner/psych vibes significantly, and it's a positive direction for these guys, coming off as sort of a C-rate LOOP only with bar-rock vocals. (WB)
(self-released)

DULAC – "The First of the Last Chords" LP

The intro to this first song is a cool little guitar and keyboard thing and will have you convinced that you'll love this twee record. It's not the case but, after some initial disappointment, there are some cool poppy punk numbers here. Some of the better stuff has a little BUZZCOCKS or UNDERTONES feel but in a more modern pop-punk way. The couple more driving, rocking songs could have been left out as they aren't as catchy but not powerful enough to pull their weight. On the whole, it's a simple but toe tapping pop record (in a punk way, that is). (PA)
(Crapoulet / Taken by Surprise / Twintoe)

EMERGENCY – "Media Control/This Generation"

A-Side featuring the song "Media Control" is a sing-along tune with an upbeat late era COCK SPARRER sound. B-Side with "This Generation" is bluesy Oi!. These songs are off their very first demo featuring members of the STRIKE, SUBWAY THUGS, ALTERNATE ACTION and SYDNEY DUCKS. This EP was limited pressed at 300 in the Czech Republic by Pirates Press. (AE)
(Longshot)

EPIC PROBLEM – "Lines" EP

Third release for this Derbyshire band but my first time hearing them for some reason. My friends must assume I'm on the cutting edge of the music scene 'cause I work here, so they don't have to tell me about stuff they think I'd like. Anyway, glad I've heard EPIC PROBLEM now because they play great melodic-yet-gruff hardcore punk with more than a nod to the classic UK sounds of LEATHERFACE, FOUR LETTER WORD, etc., but with the bouncy sing-a-long choruses of American bands like OFF WITH THEIR HEADS. Many bands try to take cues from other bands with little effect. Usually you just want to turn it off and go and listen to the original. I'm a massive LEATHERFACE fan but EPIC PROBLEM have got the mix just right: there's an influence but they've got their own sound too, and a lot of what works is in the singer's voice. It's real. (AM)
(Longshot)

FAKE HOOKER – 12"

I'm not one to talk, but this band name is stupid as fuck. Anyhow, they play loud, fast, off kilter hardcore punk with a guitar that sounds like a fucking bulldozer. The singer flip flops between yelling and talking (sometimes even kinda rapping), but a lot of the lyrics feel like a bit of an afterthought… like they were scribbled down at the last minute in a stream of consciousness rant. The effect brings to mind the feeling of freestyle rap. Overall, the band plays solid sounding hardcore with some elements of screamo, but the record flew by without making a big impact either way. (GH)
(self-released)

FERAL BABIES – "Spinning Lies" EP

Would you like POISON IDEA if instead of actually writing songs that drip with gross hate, they put out records slimy with pomade? This is essentially mid-tempo hardcore, but with burly rock (rawk?) riffs and kind of wailing vocals. The vocals have a strange quality to them that reminds me of JELLO BIAFRA without actually sounding like him. The first thing that I think of with any of these songs is "swagger," which is a sure way to turn me off your rock'n'roll band. More so, if you are going to write songs about truly believing in the music you listen to and write songs called "Beheaded Hostage," you better be really scary sounding, or at least real gross. The last two songs on this record are demo tracks, and they sound pretty good stacked against the rest of the EP. This record suffers from too much music crammed on a 7". Perhaps it would have sounded better as a 10", because it certainly suffered from being crammed on a small record. (LP)
(No Reprieve)

FIRST TIMES – "Mono Mono" EP

This is not the first time I've run across these cats. Apparently Finland is where it's at these days, as I seem to be running into more and more stuff from Finland that is right up my alley. This one is on the lighter and poppier side. It's got pretty female vocals, sung in English with the cute Skandi accent, to go with the twangy guitar and mid-tempo pace. Is that a cowbell? (KK)
(Mono Mono)

FLAGITIOUS IDIOSYNCRASY IN THE DILAPIDATION – "Wallow" LP

It's hard to believe it's been five years since FIITD's other full length. And while the band has done a split with INSECT WARFARE and released a couple tour CDs and CD-Rs, they haven't put out that much music since their first full length. I wasn't even sure they still existed. FIITD are a Japanese, all-female grindcore band whose sound is very unique. There is a minimalism to their sound. Their sound isn't one where the guitars and bass create a buzz that takes over everything. They come from the hardcore point of view and there aren't many hints of metal. I probably got too excited when I saw this new release from them, so I have an odd internal conflict going on. I really like this record but at the same time I'm disappointed. That's more to do with my expectations than the release though. Good stuff. (MH)
(Six Weeks)

FLYING LADIES – "The End of the Tactel Generation/Nuevo Arte de Vivir" LP

This vinyl release compiles two mini-albums from Spain's FLYING LADIES that were previously only available on CD. The first came out originally in 2006, the second in 2011. In general it's pretty generic '80s-style hardcore punk with what appear to be political / social lyrics (they're in Spanish, and I still can't read or speak it I'm afraid, despite almost 20 years in California). The second album shows some progression in the songwriting and production front; a little more melody and some more interesting structures and riffage. Usually people compile multiple vinyl releases onto a CD, this is the first time I've seen multiple CDs combined onto an LP. Hope this is a trend! (AM)
(Against You / Malditos Vinilos / Muerte A Tipo / Ojalä Muera / Discos Subterraneos)

FORESTS / WHITE LODGE – split EP

This is a super fun split EP between two garage rock bands with some dreamy surf rock vibes. FORESTS draws some MC5 to make some upbeat, fuzzy and totally danceable tracks, while WHITE LODGE sounds like a mix between the BEACH BOYS and the GROWLERS—in other words, if you like the CRAMPS, you'll probably dig this band. It's a fun EP and I think a show featuring these two bands would be a total party. (SF)
(Gary)

FORWARD / TEARGAS – split EP

Australia's TEARGAS and Japan's FORWARD released this split for their tour. I think the best example for how much this record brings it is when I saw FORWARD. My old roommate was on a quest to try to get kicked out of this punk bar we used to frequent. That whole summer he tried to tear the place apart but for some reason they still put up with all his bad baby bullshit. His crowning moment was when he managed to knock over 3/4 of FORWARD and send the equipment and lead singer Ishiya flying into the drum set hitting his head. After the set he just came out and laid on the sidewalk. Anyway, like in person, FORWARD brings raging, shitty, high-energy punk once again. A Burning Spirits revival of the highest order. TEARGAS deliver aggressive metal tinged hardcore punk comeplete with angular guitar solos mixed with pounding drums. This record will literally make you drunk and sweaty after you listen to it, that's how good it is. *Highly recommended*. (AP)
(Hardcore Victim)

FUCK MOUNTAIN / SHAPE BREAKER – split EP

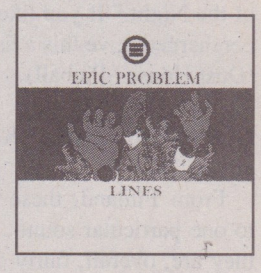
SHAPE BREAKER is from Philadelphia and have a nice retro rock, almost proto-punk, sound. It's a combination of garage rock, psychedelic music and strangely gothy rock which is probably the vocals. The rhythm is borderline motorik but garage rockish. The vocals are distant and clean like he's singing in a tunnel. Their track is also catchy. FUCK MOUNTAIN hail from Dublin, Ireland and create a seriously fuzzy pop psych rock. FUCK MOUNTAIN's track is a high-energy rocker with guitar leads that remind me a little bit of the MEN with more of an indie rock leaning. For some reason I like that the vocals suck. It works perfectly. The vocals are also low in the mix. (MH)
(Gary)

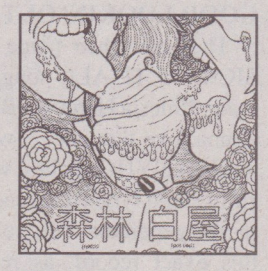
GENTLEMEN – "Chølera" EP

Ugggggggly fuckin' stuff here. Those of you in the readership who eat, sleep and shit noisy Aussie punk will have a field day with GENTLEMEN. "Chølera" is a fine example of the band leaning on a simplistic riff and just pummeling it into the fucking ground. Reminiscent of a band like LAMPS, only with a snarkier, more deranged yelping singer. The two tunes on the flip are what really beat the listener, bordering on wormy. Creepy-as-shit hardcore and loud as all fuck. Recommended for all scary dudes who hate themselves. (MC)
(Jethrow)

GENTLEMEN – "Sex Tape" 12"

Unsettling punk somewhere between the art-damage of DAILY VOID, the hateful mid-tempo sludge of CONDOMINIUM, and the misanthropy of BRAINBOMBS. Noise and scum and filth and frustration. Dirty streets and disgusting minds. Creeps on the prowl. These Australians make me uncomfortable. I want to meet them. (FU)
(Homeless)





GLOW GOD – "House of Distractions" 12"

Doom and gloom sludgy dude rock. The guitars on this album sound like NIRVANA. The slower songs made me feel like I should be lying on my bed staring at some black light posters. I'm not really into this type of music, but I could see some of the songs growing on me. Best song on this album is "Numb." Worst song on this album is "End of the Night." If you like your drug rock supercharged, give this a listen. (VX)
(Dust House / Pinball)

GOD GIVEN ASS – "Keeping Up Appearances!" EP

From Finland, these punks are not tied to one particular sound, though I would say they are, overall, fairly catchy and melodic. The first track sounds almost like somebody's interpretation of what the BEATLES might have sounded like if punk was around in 1964. The second track is a more traditional power pop number that sounds like it could come from 1979. The B-Side continues along the same lines. Overall, all four tracks are very strong. If you like your punk on the power pop side of things and aren't afraid of melodies, you will like this one. (KK)
(Blast of Silence)

GOOD LOOKIN' OUT – "This is It" LP

They take their name from a major label SICK OF IT ALL song, and the LP label reads "Silesia Hardcore Bitch," so I know I'm gonna love this one. A well-produced mishmash of NYHC clichés, with slight crossover riffing, and lyrics that read like a Rick Ta Life meme generator. You've undoubtedly heard this exact record, as recorded by another band. (DG)
(Pasażer)

GRAVEL SAMWIDGE – "Medicinal Requirements" LP

The vocals are very MARK E. SMITH in tonality and delivery, but definitely not in lyrics, and it kind of sounds like that one BUTTHOLE SURFERS album that was popular on the MTV. Or maybe if PINK REASON were BLUES HAMMER. Basically kind of sucks. Like the most paint by numbers "noise rock" or what have you that I've heard in a minute. Totally void of chaos. This is the mega-produced band that comes out on a corporate label like six months after the fact, the STONE TEMPLE PILOTS of this type of thing if you will. It doesn't even have fucked lyrics or cover art. Blander blandest. (MM)
(Swashbuckling Hobo)

LES GUENILLES – "Zero Pis Une Barre" LP

This is, above all, a talented French Canadian group playing familiar but unique fuzzed out jammers. The band sludge's through a diverse collection of heavy riffs, panicked vocals and mind warping drumming that lean toward the most respectable side of band catalogues from the MELVINS and HELMET. There are surprising hints of hysteria throughout the album, bringing a little more punk into the mix as well as a welcomed sense of excitement and charm. I do not know much about the band, but they seem very disciplined, crossing interesting territory few have done well. But their attitude, musical talent and vision allow these eleven disparate tracks to flow nicely into one fine mess. (RM)
(L'Oeil du Tigre)

HADES MINING CO. / WATER TORTURE – split EP

HADES MINING CO. from Rochester, NY throws down 40 tracks of super short, spastic noise-core tracks though with semi-audible screaming (not garbage-disposal vocals that was so common in '90s noise-core). Although in the middle they attempt a longer song that's a fight between traditional USHC and noise-core (in that the latter parts are burying the former parts). It's pretty good to hear on a record but it seems like this carries over much better live. Buffalo's WATER TORTURE plays very raw power-violence and sludge with murky bass and screamy vocals and heavy breakdowns. Vocally this is confusing and uneven but they do have some nice heavy parts—especially on the last song "3.38.3.176" and good blasts on "Life Inside." (JD)
(Continuum)

HAMBURGLARS – 10"

I was ready to hate this. Then I thought, there're much worse things in the world than a goofy garage-y punk rawk'n'roll band that's dressed up like The Hamburglar and says "robble" in every song. This may be dumb, but *duh*. And honestly, if I showed up somewhere on tour and was told we were playing with these guys, I'd probably be kinda stoked. "Robble Attack" is the standout: a cool surfy song full of great burger/sci-fi Americana trash samples. Definitely a band for sillier readers of *Roctober* and *Pork*. I also see that they performed on Chicago's public access kids show *Chic-A-Go-Go*, which is utterly endearing and perfect. (FU)
(self-released)

HAPPY CAMPERS – "Dancing With Demons" CD

While the cover of this effort is like a knock-off of IRON MAIDEN's epic *Number of the Beast*, musically this Las Vegas quartet mine the best of that melodic SoCal skate hardcore sound, and come up with an entirely pleasing, if hardly startlingly original, mix. Melodic riffing, layered vocal harmonies, some fancy guitar solos, and plenty of musical variety within this crowded genre bring to mind the best of UNWRITTEN LAW, PENNYWISE and FACE TO FACE. Lyrically they seem to be on the right (i.e. left) track too. Their sixth full length—and me likes very much. (RK)
(self-released)

HARD EVIDENCE – "Last One Standing" 12"

Man, this record makes me really miss the late, great Bruce Roehrs. Usually when I get an Oi!/streetpunk record I prepare to cringe. Listening to this record by HARD EVIDENCE, I can see myself upfront at a gig with Bruce singing along, fist pumping in the air. That is the highest compliment I can pay to any record. HARD EVIDENCE plays a mix of classic British Oi! à la COCKSPARRER, SHAM 69, BLITZ (whom they cover on the final track) and their more modern contemporaries like the TEMPLARS, GC5, and HARRINGTON SAINTS. Lyrically the theme of this record is working class struggle and none of them are necessarily positive. Seriously, if you are a fan of any of this scene even a little bit, I suggest grabbing this LP immediately. (JF)
(Longshot / Rebellion)

HÄVITTÄJÄT – EP

Early sounding raw Finnish punk by way of Australia. Ugly, gravel-throated Finnish growls accompany brutal raw 1-2 1-2 drum beating while slightly distorted guitar is beaten bloody-handed and a climbing bass bangs away. There are some chorus vocals, great fast-picking bass work, menacing leads, super solid drumming and the vocal placement is king. This is just a good fucking record. I know that raw-punk was really popular over here for a while, but this is not a fad record. This is a winner. (MB)
(Hardcore Victim)

HIDINGINSIDEVICTIMS – LP

Played with these guys at the Biko House in Santa Barbara when they were on tour with Holland's SUICIDE STATE, and I remember them as sweet, goofy dudes. This is HIDIN-

GINSIDEVICTIMS first full-length, a nicely-polished take on modern crust with doses of hardcore and maybe even a little bit of street punk in the catchy breakdowns. The barrage of samples over the opening track comes off like the bastard child of DYSTOPIA and RWAKE, only to descend into treble-driven neo-crust that occasionally gives way to a more straight-ahead metallic D-beat assault. These guys have some serious riffs up their sleeves, and if you can get into the soaring, full production there's a lot to enjoy here. (WB)
(Blackout Brigade / Chaos Alliance / Dead Rodent / Rotten to the Core / Svoboda)

HONEY BADGERS – "Buena Park" LP

I surprisingly liked this album. Honey Badgers from Buena Park sound like a party version of MODEST MOUSE, probably because of the singer's voice. Their sound is kinda garage-y, they've got a synth, and the songs are bouncy and made me want to dance (bob my head) in my chair. What makes this album great is that all of the songs sound different, like they're not trying to play out one type of formula. The backbone in all their songs is the synth and the drums are pretty minimal, which make these songs really catchy. Fans of the OKMONIKS would like this. (VX)
(Resurrection)

HORROR SECTION – "The Prowler" EP

What the fuck is wrong with some people?! As you may have guessed from the band name, this is a horror themed band. Essentially it's pop punk songs about killing girls. Well, one song leaves the gender ambiguous. But the song right after that is about killing your girlfriend because she did something fucked up, presumably cheating, but it's not totally clear. If you love ALKALINE TRIO but hate women, this could be up your alley. (FS)
(Eccentric Pop / Ghost Party)

HYSTERIA – "Disarm" EP

Very European-sounding Ohio-based modern D-beat, rooted in TOTALITÄR riffage, but driven by the au-currant heavy reverb vocals. It's got good drive and certainly never becomes tedious, but there aren't really any memorable hooks to hang your hat on either. It's a perfectly acceptable "brutal D-beat" record, but not one I'd probably put on again either. Good, but I think with a little more time in the practice space and editing they could be great. (AU)
(Imminent Destruction)

JOHNNY ILL BAND – "Post Office / Mark is in the Car With My Dad"

Two too short blasts of noisy punk fun. Lamenting Post Office service is kind of humorous when backed with a spazzy guitar beat. You need to listen really closely, but it seems that he likes "mail, but it takes too long." Not exactly awe-inspiring, but entertaining nonetheless. (CK)
(Dusty Medical)

THE INDOORS – LP

Sound of Nevada post-punk desolation, dark wave from fucking Reno where I can only imagine the degraded landscape, falling apart gamblers and speed freaks and emptied out buildings, the dull glare of neon and florescent lights… This is really cool, reminded me of a less frantic VSS, a male-fronted XMAL DEUTSCHLAND with a Youth Attack glaze. I advise immediate investigation by fans of propulsive cold post-punk totalities. Generic band name make them impossible to find online, but it's $12ppd for US types from carbonatedsounds@gmail.com. (LG)
(Carbonated Sounds)

INSULTS – "Population Zero/Zombie Lover"

Hey whatdyaknow?! Another record I already own. Yes, there is even currently a spare copy of this Watsonville über killer in me trade bins. But neither of those are on *black vinyl* so I guess y'all still have something to hold over my head. Yes, ye olde Pop. Zero 45, *the best* INSULTS 45 as voted by all true INSULTS aficionados and don't ye fucking forget it. Primitive shit music from the artichoke capitol of the world. Don't worry, we'll wait for you. (GB)
(Last Laugh)

INTERSTELLAR UPSTARTS – "Collection of Demos from 2013" CD

Definitely a contender for the "banal yet descriptive title of the year" award. At its best, this trio produce some excellent up-tempo snotty punk, not a million miles away from the ANGRY SAMOANS, or a less musically sophisticated early era DESCENDENTS. At 25 tracks, it gets a little warring, even clocking in at just over 34 minutes. Sometimes some judicious editing will do wonders! (RK)
(Interstellar Yeti)

JACKALS – "No Solution" 12"

This is manic hardcore. Not really sure what to compare this to, as it is kind of all over the place in terms of influence. This is too heavy and dark to be considered fastcore, but also too fast to compare to anything with breakdowns. It's just fucking ugly and mean. I checked out some previous material and this is the best stuff they've done, in my opinion. The artwork and packaging are quite sick, but what a bummer the needle kept jumping on the B-Side. FFO: aggressive, ugly hardcore. (KR)
(Hardware)

ROSS JOHNSON AND JEFFREY EVANS – "Vanity Session" LP

Lemme fill you hobos in on some key facts before we tackle the platter at hand. Mr. Johnson, former co-conspirator of famed goons like TAV FALCO and ALEX CHILTON, has littered a slew of legendary records with his simplistic, drunken poetics and semi-competent drumming. Mr. Evans' legend looms large in the record collections of a great many beefy Ameri-

can rockers, having fronted the criminally underappreciated units known as GIBSON BROS. and 68 COMEBACK, specializing in rock'n'roll injected with truth serum and scholarly smarts. These guys rate really goddamn high in my book, so I'm on board and beer number three before even dropping the tone arm. "Vanity Session," their aptly named dream-team debut, is the product of a year's worth of late nights spent serenading town drunks around Memphis, Tennessee. The vibe is pure barroom, only with this royal duo holding court, chatting your ear off, leering at ladies in younger demographics and obliterating rock'n'roll to its most basic and deviant levels. Johnson's bop is next-level genius shit here, no joke. It's impossible to pull a specific quote or drunken riff to single out because the flow is so goddamn perfect that you never want it to end. Think you've heard all that could ever be done with a standard such as "Girl Watcher?" Think again! Ridiculous! Evans keeps things firmly grounded musically, which ain't an easy task considering the substances rumored to be afloat during the sessions (ARTHER LEE's weed?!). Add the capable backing of TEARJERKERS and REIGNING SOUND personnel, not to mention genius producer JIM DICKINSON steering the ship (his turn fronting the boys for "I've Had It' is jaw-dropping!!!), and you have an absolute can't-miss record, the sort that are all too rare in this day and age. It's already become the soundtrack to my stay-home weeknight drunks… those kinda nights where you rationalize drinking toward blindness because your day off is only X hours away. "Vanity Session" simply spills over with charm, sounding lecherous, intelligent and highly rockin' all at once. It's real rock'n'roll music and it's been too long since you last heard it. (MC)
(Spacecase)

KOIRAN NÄKÖINEN NAINEN – "Mennaan Mun Luo Kuuntelee Danzigii" EP

A one-man recording project, courtesy of a fellow from the ACHTUNGS. He's not doing himself any favors by being billed as "Finland's very own TY SEGALL," but we'll let the tag slide as it's barely applicable here. KNN's sound is certainly rooted in classic '70s punk, though there are some atmospheric moments sprinkled about that have me thinking this guy's more into tinkering around than pushing the punk shit. "Luonnollisuus Kaunistaa" strikes me as the finest of the six tunes found here, featuring a dark drive not unlike the WIPERS. Not bad. (MC)
(Blast of Silence)

KOVAA RASVAA – "Ikuinen Piina" EP

Solid four-song sophomore EP by Turku's KOVAA RASVAA (which I think translates to "Hard Fat"… Only in Finland…). *Ikuinen Piina* ("Eternal Torment") features three tracks of quick, noise-drenched out jackhammer thrash, with elements of the classic Finnish hardcore sound affixed atop of blastbeat driven breakdowns and blasting. There's a nice, slightly unhinged, loose delivery. On the flip, a one-song B-Side fluctuates through slower dirge, building into a spasm of chaotic thrash with sharp female vocals piercing the lumbering din. Lyrics entirely in Finnish with no translation. Brutal! (KS)
(Svart)

LAZARDS / THE SEEKRETS – split EP

The SEEKRETS play basement level B-52'S / DELINQUENTS style ooze, sick lyrics and sicker sounds for no goodniks… Think "Give Me Back My Man" meets "Food Free Food" in fuckin' Finland! Two sisters and one gent make up the band; they're all clearly crass geniuses. Songs about girl cave monsters, and surfing cops might not sound too promising, but they are masterworks! Really great new wave destruction that harks to a time before new wave was neutered for mass consumption… LAZARDS are pretty dull, reminding me of later ANTI-OCH ARROW in their BIRTHDAY PARTY tribute phase, but more rock and less kicks. They mention Hunter S. Thompson and the CRAMPS as influences, but this isn't wild or even interesting… No thanks! (LG)
(Blast of Silence)

LION'S LAW – "A Day Will Come" LP

Here's a picture disc from an Oi! band out of Paris which is a collection of things I find faintly humorous but, after my initial chuckle, found myself liking more than I thought I could dig anything with a drawing of a mascot-looking lion in a graveyard on side A. French dudes can sound unbelievably snotty when they're pissed so I was disappointed when I discovered the guy sings in English, but his Cockneyed-up accent can't mask that nasal inflection that Americans take for smug superiority. The resulting effect tickles something in my ear that makes me enjoy the singer's voice. The music is solid melodic punk-tinged rock riffage that plays call and response games between the instruments, and unsurprisingly there are a lot of parts where gang vocals fit in well. Recommended for guys with short hair. (BL)
(Longshot)

LOVELY LEGS – "Broad Daylight" EP

Oh great. More shit music from Brisbane. That's Ashtraylia, not the Cow Palace. Jesus these guys really do suck in that charming fucking smarmy Aussie way. Yes, oh aren't we so jealous our American youth cannot write music that is 100x more accomplished than this. Like, who are you trying to impress? Your second grade teacher? Do they even call it "second grade" in your cute lil' prison colony down under? Yes, pretty fucking cute. Too bad the YOUNG IDENTITIES already did it before you were even born. (GB)
(Swashbuckling Hobo)

LOWEST – CD

This is a collection of two recent EP's from heavy hitting Polish HC band the LOWEST. From the first release through the last track on their most recent EP, *Divided*, the band holds the line of dark and negative hardcore. Bringing to mind the likes of INTEGRITY while wholly owning the songs and sound for themselves, it's a ripping collection of moshable bangers with the intensity and passion that European hardcore is known for. But, like with many Euro bands, the music is sung in English, which I feel detracts from the impact and, in this case, has a bit of a sterilizing effect. All in all a minor gripe for solid stuff and I look forward to hearing more. (RM)
(Pasażer)

LOW FAT GETTING HIGH – "Bad Yoga" EP

The only reason that I can come up with for the Gods of Record Assignation here at *MRR* to have sent this shitpile my way is in some none-too-subtle expectation of seeing a full-on hatchet job. Whatever, I can't even get up the ire to give it to this band the way it deserves. The spiffy media release they included referenced *Brooklyn Vegan* about 45 times and lists a bunch of tired-ass tour packages that they've been the local pay-to-play opener for. According to the author of said piece, which contains some grammar mistakes that I fixed to make it easier on *MRR*'s editors, this record is "a fine example of the noisy post-punk movement happening in Brooklyn right now—combining the sounds of the most raucous moments in grunge and alt-rock of the '90s with the immediacy of hardcore punk, executed with their own brand of metal attack." If that sounds cool to you then you should get the record and leave it spinning when you kill yourself. (BL)
(Dead Broke / Money Fire)

LUNCH – "Johnny Pineapple" EP

I just want to start off by saying that I'm eating my lunch while reviewing this record. LUNCH plays punk that is filtered through the lens of late '00s post-punk and death-rock, but is still definitely rooted in straightforward punk and never gets too shoegaze-y (is that a word? Well, it is now). While they definitely keep the vocals bathed in warm reverb and the guitars at just the right amount of noisy, the band never comes across as formulaic or too predictable. The GUN CLUB cover (of "Sex Beat"), at the end should tell you where these guys are coming from. Good shit! (GH)
(Johnnycat / Resurrection)

MAYDAY! – "Intro II" EP

MAYDAY! sounds like a punk band that recorded on a surf band's gear. Everything is dialed for a pretty groovy surf sound: the reverb is set just right on the guitars, the bass is real clean and begging to be played all drippy, and even the drums are recorded just right for those beachy vibes. However, instead of getting tremolo picking and syncopated kick drum under tom rolls, we get snotty, garagey punk. The mixture has an effect pretty similar to fellow Buffolonians (nobody look it up) BROWN SUGAR and their mix of hardcore and hashy boogie rock. It allows a well-worn formula to feel like somewhat of a fresh breath. Also, even though there is an instrumental that starts this record off, it never sounds too "surf-punk fusion," which often loses me. While no great step away from convention (the songwriting is still pretty close to the Umeå imitators and perhaps that band ROSE CROSS[?]) for unwiped-nose garage punk, a little change goes a long way in today's stagnant rock pool. (LP)
(self-relesed)

MEA CULPA – "Year of Violence" EP

One boring thing that a reviewer does is always try to find bands to compare other bands to, because it's helpful (hopefully) for the reader to make a decision about the record. I'm having trouble coming up with comparisons for MEA CULPA and that's fine. They play that kind of darkly melodic punk that people seem to like but it feels devoid of that Scandinavian influence that permeates the style. The guitars are noodly and meandering without taking attention away from the rest of the band. The singer sounds like he takes some cues from MORRISSEY and PAUL WESTERBERG while claiming neither. It seems like the band is coming from a wide background of influences and melding them together seamlessly to make a newer interesting style of melodic punk. The covers are screened in three colors and the whole thing looks and sounds awesome. (GH)
(No Cabana)

THE MEMORIES – "American Summer" EP

There was a time when we wouldn't have reviewed this. I do like it, but it sounds like a lower-fi, much lower budget, Southern Californian BELLE AND SEBASTIAN. Good, catchy, short tunes, but barely even *minimum* rock'n'roll. I get the feeling these guys are too high to care. (AM)
(Randy)

MENSHEVIK – "Ceasefire" EP

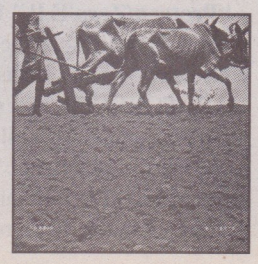
This is the band's first release, but the songwriting is pretty developed. MENSHEVIK, from Norwalk, England, plays a catchy, up-tempo hardcore with the occasional breakdown and gang vocals. They're doing things right with tight songs and well-written lyrics touching on political and social issues. It's a good EP, but it doesn't push all the way into the red. Competent and cool, but not crucial. Maybe red and white spattered vinyl makes the difference for you? (JM)
(Dry Heave)

м и щ а – "Joyless" EP

It's refreshing to know bands like PAGENINETY-NINE are still inspiring brutal noisemakers to focus on orchestration over sure power in the Mid-Atlantic. While the correlation is apparent, м и щ а (MIICHA) still approach songs like a DC hardcore band, ripping out songs clocking in around 50 seconds. Sadly, this approach leaves little time or room for the vulnerable melodic breakdowns that made classic early aughts screamo bands so dynamic. Still a solid EP but longer tracks with more movements in the songs would have made this a much more memorable recording. On the plus side, I bet these tracks slay live. (DV)
(Dreamdider / It's A Trap / KYEO Speaks)

MISERY – "The Beginning" 12"

I've actually been on a huge MISERY kick for the past few weeks, so I was stoked to see my reviewer copy of this one. This is a 25th anniversary EP from these intensely influential Minneapolis crust stalwarts, with a couple of original songs, a pair of re-recordings from early demos ("Midnight" and "New Years") and covers of SACRILEGE's "Lifeline" and CHROME's "3rd From The Sun." The title tracks kick things off with an acoustic guitar and melodic female vocals, transitioning into a stench '80s style but preserving the acoustic layer for good measure. It's about as weird and awkward as it sounds, but it sorta works, even if the vocals dip into AOR cheeze territory at times. The other original, "Armageddon" is a much more solid slice of gloomy, no-frills UK-style crust, hinting at dark punk in a manner akin to recent HELLBASTARD. The two demo tracks of yore are exactly as essential as you'd expect, crushingly grimy anthems totally done justice on this recording, and the covers—which feature vocals from Al Long of NAUSEA, also a former member—are a total gas, full of classic punk energy. Of course this can't touch *Who's the Fool* or the early EPs, but it remains a welcome addition to the catalog, and certainly a must-grab for diehards if only for the demo redux. (WB)
(Inimical)



MISSING MONUMENTS – "Blast!" EP

The latest from KING LOUIE BANKSTON's MISSING MONUMENTS is more of their usual grungy, power pop tunes with ugly vocals. The lyrics are full of not so subtle sexual innuendo and sung with a disgusted attitude. Or maybe it's my ears that are disgusted. Either way this is sleazy and creepy, but with enough of a pop sensibility to get you humming along whether you want to or not. (CK)
(Slovenly)

MONEYSHOT – "Moneyshot" EP

The cover photo of this 7" has a picture of a dead person on it who was obviously tortured. The insert has a fucked-up manifesto about child abuse and misogyny and the song titles on this include "Ugly Girls," "Jon Benet" and "So Many Men." Then when you put the needle on, you get really weak folk punk sung by a girl with a high-pitched voice. I'm not sure what this band is going for, but the shock value of the band's message and artwork doesn't match up with their shitty campfire songs. I'm sorry they wasted their money producing this and I will definitely add this to my Frisbee collection. (VX)
(self-released)

LOS MONJO – "La Via Que Todos Envidian" LP

With several great EPs under their belt, Guadalajara's LOS MONJO finally gives us a full length. ESKORBUTO is used as a reference point for many Spanish-singing punk bands, and in this instance it is about as accurate as one could get. The song construction is straightforward and simple, but the vocals are really powerful and huge. While this record has a sturdy pulse all the way through and never lets up, punk LPs can often be too much material to take in at once. I love their sound, and the art and layout look fantastic—this is a *great* record, but I find myself getting a little restless halfway through side B. However, would I recommend it? Yes, absolutely. (MA)
(Discos MMM / Trabuc)

MUSCLE / PERFECT HAIR FOREVER – "Proteen/Zero E.P." 12"

Two bands doing the lo-fi garage-y-pop-with-heavy-vocal-effects thing. PERFECT HAIR FOREVER has some really fucking great pop songs under all the fuzz and slightly unnerving vocal effects. The MUSCLE is the more straightforward of the two, but that's not saying much. Nothing sounds quite right, yet somehow it all fits. At least these bands are doing some weird and interesting stuff in a niche that can get pretty bland. (FU)
(Pyramid Power)

MY CHORD / SUN – split EP

With just a few minor twists and turns in the wrong direction, Japan's the SUN, could become my most feared screamo nightmare. Arty, arty mess… the guitar seems to play one long solo throughout the majority of the song. Sporadic spurts of sing-scream that usually make me want to destroy everything in my line of sight. Oddly, I'm kind of into it. The recording is almost perfectly slightly poor, the band kind of falls apart at times, and the vocals are kind of tasteful. I think I accidentally like this a lot. Weird. MY CHORD, also from Japan, and even more painfully emo. This is something I just have never been able to get into. Painfully emotional vocals, slow and jangly guitar chords. It's like the '90s all over again! (DZ)
(Fine Tuning)

NAUSEA – "Condemned to the System" LP

This is of course the NAUSEA from LA that plays death grind and not a reissue of the defunct NYC anarcho-punks. For fans of the TERRORIZER and REPULSION school of grinding, this record delivers the usual ripping guitar work and guttural vocals that fans recognize. This is the first new stuff released since the *Images of Abuse* demo in 2006 and features the addition of Leon from IMPALED and MURDER CONSTRUCT to the lineup on guitar. Every song is an unrelenting assault that pounds into your ears and moshes around your headspace, rarely slowing the tempo and always projecting an image of snarling aggression. After nearly three decades the band is still tearing it up. (BL)
(Deep Six)

NEW COKE – "Duct Tape Your Mouth" EP

NEW COKE'S got a pretty interesting take on blown-out garage punk. It's plenty bombastic, but there's more brains and adventure afoot here than your average bashers. The guitars recall the crunch of NECESSARY EVILS or similar rousers, but I detect some new wave leanings underneath the busy fuzzy. Three tunes in all, each unique and worthy of repeat listens. Not at all what I expected. (MC)
(Black Gladiator)

NOVELTIES – "Punk Rock Breeds Herpes" LP

Swedish rock'n'roll trash punk. Lot's of really ridiculous lyrics about sex. I think they're supposed to be offensive but their command of the English language is so bad that it comes out like third grade poop jokes. Sexy female Euro vocals help some of the dull song writing. I might compare them to the NO-TALENTS but that's paying them too much respect. (RO)
(Skrammel)

NOX BOYS – CD

To be exact it is three Nox Boys and one Nox Man, perhaps a dad or a bachelor uncle. With that kind of member ratio, it surprised me that the music these boys make is firmly in the '60s garage rock realm. Though that explains why the record is on Get Hip. The songs are rockin' with a bit of a bluesy feel. The vocals are melodic with a touch of menace singing about love, lust, heartbreak and other teenage concerns. This is great. (CK)
(Get Hip)

NUNHEX – "Disruptive Deception" EP

In interest of full disclosure, I should mention that after seeing NUNHEX absolutely level an art space in Miami last month an objective review of this record will be impossible. But even my expectant, hopeful and shamelessly biased ears were not prepared for the punishment they were about to receive. This record just fukkn rages. Period. Lightning fast, cavernous thrashing low-end heavy hardcore with start/stop riffs, manic breakdowns (seriously, the title track will make you break all of the things), a screaming guitarist and a recording that is positively bursting at the seams. I feel like the first side was over before I managed to scrape my jaw off of the floor and reassemble everything I thought I knew about hardcore going completely off the rails. You know the story, but these kids are rewriting the book. Incredible. (WN)
(No Work / Suburban White Trash)

OBTRUSIVE – "20032013" CD

As the title would suggest, this CD is a compilation of songs the band has written over the past ten years of their existence. All newly recorded for the sake of unity (on several levels). This is some pissed off German screamo melodic hardcore. Most of the lyrics are either easily digestible political songs, or working class anthems. If you are an admirer of the Victory Records catalog, check these dudes out. (FS)
(Maniac Attack)

PANIC BEATS – "Rest in Pieces" LP

Pretty standard leather jacket, Chuck Taylor, wide-stance pop-punk in the vein of the APERS, the RIPTIDES, or the HANSON BROTHERS. This is basically a solo project where one guy wrote nearly all the music/lyrics and played all the instruments, which is unfortunate 'cause he really should have found a different vocalist. The songs are pretty good, but those vocals... *woof!* Even the song that has guest lead female vocals is terribly sung. It's *such* a bummer. The lyrics are all blood and guts and murder, with a couple of songs named after horror movies. I do have to say though that with this lyrical content and a song called "A Hatchet for the Honeymoon," the band truly has the potential to be the breakthrough pop-punk/Juggalo crossover band that no one's been waiting for. (FU)
(P.Trash)

PARASOL – "Not There" LP

This album is hella fun. It's got a dreamy power-pop rhythm section with twinkly riffs that work well with the vocal melodies, which are more straightforward anthemic DIY anarcho-pop sounding. "Not There" is more versatile than most other LPs I've heard in the genre. "The Tug" is my favorite of the louder songs, and probably the most memorable song on the album because of its strong chorus chant of, "...I dread to speak / to anyone / to leave / for anywhere / to learn / to live without / the tug / of all my fears" which I have found myself mouthing as I walk to the bus. "None to Spare" is a really catchy more melodic jam with a solid opening hook. Fans of SOUR PATCH, LEMURIA should pick this up. (DV)
(Lauren / Nervous Nelly / Square of Opposition)

PEOPLE PROBLEM – "Maximum Perversion" EP

Unrelenting powerviolence from Perth, Australia. Loud as fuck production and super pissed off, shouted vocals. Somewhere in the area of CROSSED OUT and maybe ENDLESS BLOCKADE on the slower parts. Despite their serious sound they seem to have a sense of humor with titles like "Nudes 4 Demo Tape." The last song, "Grated," is a great, mid-paced and catchy pounding number that answers the question "What if NEGATIVE APPROACH were a powerviolence band?" Seriously kick-ass stuff that wastes zero time. (JD)
(Coffin Cut)

PERMANANT MAKEUP – "Gibbering" EP

PERMANENT MAKEUP is best when they play closer to the DIET COKEHEADS / NEON BLUD line of druggy hardcore. They have the delay on the guitar and the blown out bass sound but, more often than not on this little record, they choose to slip out of that when they get onto the actual meat of the song, and put on a more straightforward hardcore pants. These parts end up feeling restricting and restricted, and not in a good way. If you like the aforementioned bands, this records has echoes (get it?) of the good stuff, but doesn't quite ride that hose all the way into the ever-melting sunset of tomorrow's suicidal comedown. "Gibbering Slobbering" is a ripping track though and has a totally awesome vocal build that makes the song, and possibly the record. (LP)
(New Granada / No Clear)

PERSONNEL – "Consumer Electronics" EP

Now we're talking! Angular post-punk with tunes and things to say. Big things and small things. PERSONNEL remind me a little bit of another recent UK band, HYGIENE, as well as having elements of SCRITTI POLITTI, SWELL MAPS, the JAM, TVPs, and the MINUTMEN. Brilliant stuff. I hope they do a lot more. (AM)
(Double Dot Dash)

CHRISTER PETTERSSON – "Empatihaveri" EP

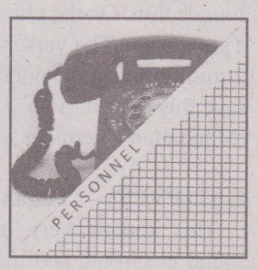
Odd but neat mix of crossover/fastcore and powerviolence from Sweden named after the guy who killed former PM, Olof Palme. Reminds me of SPAZZ en Svensk—especially with the high vocals/low vocals blend. Although, lyrically loads different as they're very sociopolitical. "En Känsla av Lifestyle" ("A sense of lifestyle") has some nice changes amidst the chaos of shouty vocals and speedy tempos. There're also a bunch of samples from Swedish films and TV. Plus a sample from a propaganda film for Halliburton that leads into the song "Leeches" that goes off with fast-ass riffs and frenzied vocals. "(Long Live) The New Flesh" mixes a good sludgey instrumental with samples of *Videodrome*. Overall a fine effort. (JD)
(Buzz or Howl / Defiant Hearts / Judas Cradle / Monument)

PIGEONHUNT – "IX" EP

This is pretty decent thrashy hardcore. It gets weird a bunch; most of the songs start out pretty straightforward with no surprises and then slowly, but surely, slowly bury it and layer it into a seasick mess. All groans and retches and guitar squealage and vomit talk, and I swear there is a fucking dentist drill happening too—everything just boiled down to chaos. It's really fast with bleeding throat type vocals. The insert is a card that just has a bunch of ye olde raunchy/weird violence drivel words that I expect from this type of jam. Whatever dudes. It's good. (MM)
(Brown / Profiteer)

AARON POEHLER AND RYAN TULLY-DOYLE – "Dietrich" CD

It's really unfortunate that the vocals really take away from being able to thoroughly enjoy this record. This person is really trying hard to be dark as fuck/NICK CAVE/SWANS but is really missing the mark and just sounds like some open mic sad sack. Melancholy jams living somewhere between post-punk and post-rock with hella '90s alternarock stank. There is really no grit to this that you would expect from releases of this vein. Honestly, it would probably be appropriate for fans of INTERPOL, CHAMELEONS, etc. (AP)
(self-released)



POLYCHROME VIOLENCE – "Train Wins" EP

This record is super charming with its shittyness. The songs are catchy and fun but they fuck up all over the place. It almost makes you love the otherwise mediocre music so much more. Cause it's like cheering for the underdog. It's like watching the movie *Rudy*. Perhaps if you're a band member reading this, you might feel slightly insulted. But I am dead serious in thinking this is awesome. If I lived in Kalamazoo MI, I would be blackout drunk at every one of your shows. Get me a POLYCHROME VIOLENCE back patch; I'll put that shit on right now! (FS)
(American Sedation)

POWERBLESSINGS – "Quick Guide to Heart Attacks" 12"

This record has some of the worst, inane lyrics. They aren't helped much by the snotty, nasal delivery that is partially yelled, partially sung (and not in a charming way). Musically it's a little poppy but totally driving. It's catchy but not in a pop song way. The guitar lines are pretty straight rock but there are just enough little hitches and a couple weird timings in there to make it interesting. Unfortunately, it sounds like they just dropped all the low-end from the whole record, like those first couple hundred Hz just don't exist and it sounds thin. On the plus side, "Pale Teens" is a great song. The verse is just talked out over a mid-tempo head nodder and it just might save this record. (PA)
(Manhattan Chemical and Electronic)

Π Π (PYPY) – "Pagan Day" LP

This sounds very artificial. The drums sound electronic and the guitar uses a lot of that swooshing effect. It is punky dance music, but not in a wussy way. It is menacing and driving and catchy as hell. The singer Annie-Claude sounds like CLARE GROGAN from ALTERED IMAGES then slightly morphs into a NINA HAGEN imitation for the appropriately titled "New York". When the male singer joins in his voice is flat and low which makes a nice contrast. I like it. (CK)
(Black Gladiator)

RACE CONDITION – "Cold Turkey" EP

Super primitive and sloppy hardcore. A couple of the tracks sound like poorly recorded plodders in the vein of hyped slowcore bands of the moment, but with a snottier vocalist. Others feature melodic leads seemingly inserted only to confuse and confound. Think HOAX meets LUMPY AND THE DUMPERS. This is a really fucking stupid and childish record, but in a good way. (KM)
(Early History)

RED CITY RADIO – "Titles" CD

I never knew Oklahoma could sound so Gainesville. This is the second full length from these pop punk meets emocore guys. Their last full length *The Dangers of Standing Still* is one of my favorite releases of this decade. Although the sheer angst of that release is toned down here, this still has its share of personal frustration. These guys remind me of HOT WATER MUSIC with a little DILLINGER FOUR and OFF WITH THEIR HEADS. Dual raspy vocals and great guitar play as well as a driving rhythm section. They also came through town recently and are pretty much the best new melodic punk band out there. Love this band! (RL)
(Paper + Plastic)

GRAHAM REPULSKI – "Ballerina Arcade" CD

This is like total dude whining in his bedroom music. Lo-fi indie pop in the realms of TEENAGE FANCLUB or GUIDED BY VOICES. There's some interesting tape loop stuff going on here and there and somehow I respect this for being such a particular throwback to something that is utterly unpopular right now (is it?). If you're into this kind of thing, it's decent. (MM)
(self-released)

RESURRECTIONISTS – "Working Class Since 1832" 10"

I am trying to deal. Shit is pretty fucking melodramatic. Like, you guys would get all mad if I said this sounded like a male SLEATER KINNEY, right? Has this weird, affected, whiny singing thing going on, could be charming or annoying depending on your mood. Like, in the '90s this would be really "unique" and "interesting" but now it just sounds kinda fake emotional, slightly gothic. Last song is easily the best, sounds like emo BAUHAUS. (GB)
(Resurrection)

SACRILEGE – "It's Time to Face the Reaper: The Demos 84-86" 2xLP

These tracks truly deserved a proper release, and it's finally here, and comes with a poster sleeve. If you haven't heard UK's SACRILEGE by now, then you may want to start here, with the demos. This band formed in 1984, after hearing *Kill 'Em All* on a VARUKERS tour in Europe they were all on, (three of them in VARUKERS, and Tam roadie-ing) and formed SACRILEGE later that same year. The resulting sound became an epic mix between metal, hardcore and D-beat; something bands have been trying to mimic ever since. Intelligent, Tolkien-inspired lyrics that, like the music and vocals, got darker and heavier over the course of the bands existence. This 2xLP gives you a timeline of the band's progression from very punk-influenced crossover, to full on thrash metal. Amazing band, essential release. (KR)
(Havoc)

SHARK INFERNO – "We Are Monsters" CD

So this is kind of shitty. I guess these guys are a two-piece with drums and fuzzed out bass. Maybe if this came out in 1987 and they were tight with Thurston Moore this would have been tolerable. Lyrically they go for the nihilism thing. It's not really offensive or obnoxious just kind of annoying. File under: anybody can release a CD. From the Netherlands, think bad AmRep or really bad early SubPop. (RL)
(self-released)

SHOES THIS HIGH – "The Nose One" EP

At last! A reissue of a classic slice of snotty yet rambling New Zealand art / punk courtesy of Siltbreeze. Vocalist intones wildly about violence and indifference over repetitive spazz genius guitars and rumbling rhythm section, putting them somewhere between early JOSEF K and SWELL MAPS in regards to guitar sounds perhaps, with some sort of falling apart GANG OF FOUR impulse, at least in the bass/drum division. The repetitive relentlessness puts this band legions ahead of their counterparts, it's wild sounding. A fine example of the DIY idea transmitting all over the world without a rule book attached, allowing for new expressions of intent and possibility. So fucking cool. (LG)
(Siltbreeze)

SHOES THIS HIGH – "Straight to Hell" LP

Wow I did not know SHOES THIS HIGH had a whole album of shit. I mean, yeah, of course I have an OG SHOES THIS HIGH 7" and shit, duh, butt fuck this is quite a nice little surprise. A whole album of SHOES THIS HIGH. They're from down under in the land of kiwi fruit circa 1980-something. I heard this is assembled from the massive tape archives of Bob Sutton. Yes, Bob Sutton and I go way back actually. God, I am listening to this thing. It started out with probably the best

song I have ever heard, but now I'm on like song three and I have to admit I am getting a bit of a headache. A little bit "English" for me, ya know? OK, it got good again. Phew. That's what they make knifes for ya know? To scratch a line through the songs that you don't like. OK, losing me again. Gosh. Should I flip this thing over? Oh wait, I guess that was side B. Done! (GB)
(Siltbreeze)

THE SKEPTICS – "Black, Lonely and Blue" LP

I get such a '90s garage punk feeling from this record. Lo-fi production of simple songs played with verve and sung with punk attitude, one foot in the '60s and the other in 1977. There is some fuzzy guitar and marching drums. The vocals remind me of CJ from the DRAGS or LUX INTERIOR, but unfortunately also occasionally get a bit JOHN DWYER yelp-y. I prefer them when they are more straightforward and kind of nasty, which they mostly are. Cool stuff. (CK)
(Groovie)

JIMMY SMACK – "Hating Life/Depression" EP

Fucking Christ. Bagpipe punk. Of course! Fuckin' JIMMY SMACK. A decade ago I spent mucho moolah on the JIMMY SMACK back catalog, of which this is one part. For those who haven't heard it, you'd think it was some hella droned out menacing synth punk, but the "synth" in question is actually a fucking bagpipe (through some effects and shit of course). Dude was all into voodoo face painting shit, and while he was annoying the fuck out of whatever audience he was performing for, he was no doubt also creeping them the fuck out. This is his two-song 7", he also had a six-song 7" EP as featured on KBD #something and an even more droned out 12", all seem to be test press only style self-released shit, that is now impossibly rare unless you can find a freak who used to hang on Melrose Ave in the early '80s. Here's hoping the rest of his catalog gets the same treatment. (GB)
(Death Vault)

SOTAVAMMA – "Stressiyhyeiskunta" EP

Holy shit, finally I get something to be stoked about this month! Raw, stripped-down Finnish hardcore in the classic style from young dudes who by all appearances are punk as fuck, in the classic style: a metal guitar player, a casual-looking bassist, and a singer and drummer with amazing hair and perfect band shirts. Old school! The leads are barely leads as all, all tortured squalls and single notes, beginner-level drums labor to keep up while the bass keeps the band on track under the unhinged rantings of a lunatic drunk. They drop tempo long enough to give you a classic punk track in "Totuus" before cranking things back into overdrive for a blown-out race to the finish line via "Raiskattu" and "Vallanhimo." RIITSETYT and KAAOS are obvious touchstones, but this stuff is more a distillation of 30 years of Finnish hardcore punk than an obvious reference to one band or another. I'm going to go home and snag myself a copy of this post-haste. Excellent! (AU)
(Svart)

STRESS – "Sound of Insecurity" LP

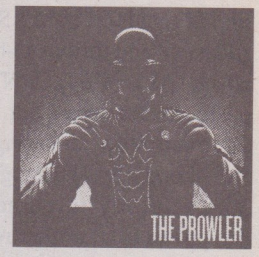
This is a reissue of the classic original from 1985, which was later reissued in 1988, then again in 1992 (with extra tracks) and one more time in late 2013. It's definitely worth reissuing for every punk to have access to. Full of songs that captured the punk spirit of '80s Athens (so it's basically timeless as Greece is stuck in a vortex of undying surrealism), with lyrics that mean more to generations than any prayer, pledge of allegiance, college oath or political slogan ever will, preluding a sound that would become characteristic for bands and decades to come. Music aside (which is fucking fantastic from first to last minute), the major difference between this and the original is the fact that this is remastered. The band said this is what it would have sounded like had they had the chance to mix/master it as they wished the first time round. Well, I'll beg to differ, as the original has a grittiness and raw power that this reissue surely lacks. The tracks may sound quantized and cleaned up, the drums polished and triggered (and more rock than punk), the vocals attuned and the guitars adjusted in the mix, but does any of that make this sound better than the original? Absolutely not. If this is what the band had wanted to sound like, but could not due to technical insufficiencies of the time, then this isn't really a STRESS record circa 1985. It's a STRESS record remastered circa 2014. Because if any of the technical adjustments made to this were only made possible by using technology unavailable in 1985 when the original was recorded, then this is really a re-creation of. The brilliance of early punk is rarely replicated or reproduced successfully—how can it be? It's bound by the times and de facto any novelty thereafter will be tainted by the passage of history. Was the original really that bad to warrant a remastered reissue? No, I don't think so. I think the original is so perfect it's sacrilege to meddle with it. This reissue however is still only a fraction less appealing than the original—about which I could fill a book-worth of analysis—but it will never be on a par. (LA)
(B-Other Side)

ST. RIPPER – "Agony of the Mind" EP

I can't get the image of WENDY O. WILLIAMS and a band of Garbage Pail Kids storming through a neighborhood, or like, if Teenage Mutant Ninja Turtles were fucked up girls instead of ninjas when I listen to SAINT RIPPER. Plus, the keyboard sounds like it was ripped out of a cheap haunted house soundtrack. "Meat wake up / Meat go to bed / Meat don't know that meat is dead!" That means you, dad. SAINT RIPPER is my new favorite band, okay? If you can't take a joke, you can get the hell out of my house. (FF)
(self-released)

SUBORDINATE – "To See Their Demise" 12"

This is a one-sided 12" so by the end I wanted more because this is some tight hardcore from Enniskillen in N. Ireland! This sounds like it could have come out fourteen years ago ('t was a good year), yet is still riveting in modern day hardcore viciousness. Throbbing bass (think BREACH texture or AMEBIX mass),



ripped vocals (FROM ASHES RISE, ICTUS) and a fast and furious D-beat/crust drumming attack (ALPINIST, CENTURIES). The compositions are clean but the sound is gritty; there are slow stomping intros, then sharp and choppy breakthroughs. The exasperated vocals are my favourite part, seconded by the production, which really fills the whole sonic sphere created by the layers of fuzz and distortion—the guitar might sound rather faint compared to the bass, but I can get down with some heavy bass, and the small intricacies and nuances that pop up prevent this from being yet another one-dimensional "hardcore rager." I bet they rip live! (LA)
(Anarchotic / A World We Never Made / Don't Live Like Me / Suburban White Trash / Visions of Warning)

SUBWAY THUGS – "We Are the Few/ Your Path"

This is an old Vancouver, BC Oi! band who existed between '97 to 2000. The two songs are a touch sloppy, which I like in Oi!, and "Your Path" is the more anthemic track on here. Mike Longshot, who now plays in SYDNEY DUCKS, was a member of this band and used to write reviews for *MRR*. These tracks are a good example of the North-American Oi! lineage. Not super polished, which is what gives this its appeal, and makes it some of the better in this genre. (MB)
(Longshot)

SUICIDE SYNDICATE – "In it for Life" LP

A fucking razorblade on the cover!? Are you shitting me?! Kill me with your originality. Some spikey (poser) looking guys on the back with some slurpy mustachioed dude sandwiched in the middle. Where'd he come from? Anthemic mall punk with tinges of street rock. Finally a punk record you can listen to with your parents. (RO)
(Switchlight)

SUN – "Twelve Inch Six Songs" 12"

The SUN play a mixture of a couple styles of emo. The mid-tempo stuff is in the vein of NATIVE NOD, but with a little more guitar noodle. The more driving songs recall something of STRIKEFORCE DIABLO or some of those other Florida emo bands. Musically, it is competent. It's not new but played well. Unfortunately the vocals happen. It's this shrill screaming that doesn't even sound like it is on the same page as the music, making it pretty hard to get through the whole record. (PA)
(Fine Tuning!)

THE SUPPLEMENTS – "Step Up From Zero" CD

So I guess this SoCal group has been around for a few years and includes members of the band BOMBSHELL, whom I've never heard. They also recently had a change in singers. Anyways, this is decent rocking stuff that has a bit of RADIO BIRDMAN mixed with early OFFSPRING at least vocally. There're also some more melodic songs here that remind me of '80s college rock like SOUL ASYLUM. So this is good guitar rock and I'm sure they are a decent bar band for locals. Not essential but definitely solid. (RL)
(self-released)

SWEARIN' – "Surfing Strange" LP

I really like the Crutchfield sisters' old band, P.S. ELIOT, and I've heard some random SWEARIN' songs on mixtapes that I totally dug, so I was super excited to see this was sent my direction. Melodic and pretty songwriting with blasts of punk energy. On a mixtape, if I were forced to make one at gunpoint, I'd put a song off of this record in between a DINOSAUR JR. song and an obscure BREEDERS song. All the band members take turns at the lead mic, and Allison's sister Katie even does backup on a few cuts. There's this really mesmerizing track that is mostly keyboard and drums. I got a little misty eyed listening to this record, but that could be just because my cat has the diabetes. This is really great, pretty music. (DZ)
(Salinas)

TÄX – "Bent Spear/Arms"

This is *awesome* demented post-punk from Melbourne on one of the most exciting labels from Down Under. The vocals have a mean, dark and frustrated feel to them (more spite, less misery) and the artwork is just excellent, with black and white pictures by Marco Fusinato of victorious rioters and burning cars! Oh, the elegance of simplicity. The bass is solid and deep, the guitars get SONIC YOUTH creepy and SPITS fuzzy, while the drums and bass rumble out CRISIS-style minimalism, as the first track spirals into feedback, then to a sudden stop. The second side has a more ominous attitude, the drums and bass still propelling this forward as the guitars squeal and shriek. These elements all come together to create a perfectly conceived debut 45! Get it! (LA)
(No Patience)

THREE MINUTE MOVIE – "End Of Summer" EP

A little three-song punk power-pop gem by THREE MINUTE MOVIE. Really it sounds just like what you would expect from a band featuring a member of the REGISTRATORS—which is about four-and-a-half minutes of pure bliss. (JF)
(Fine Tuning!)

THREE MINUTE MOVIE – "Faraway" EP

One of two new singles from Japan's THREE MINUTE MOVIE. While I only have minimal exposure to their Snuffy Smiles releases, their recent records on Stay Free were pleasantly slick pop music with enough bite to please enthusiasts of Japanese punk and power-pop. All three tunes on *Faraway* keep things moving in that direction: highly anthemia singalong punk with a slight mod bounce. I'm a sucker for this shit, so color me impressed. Nerd alert: THREE MINUTE MOVIE now features Ren from REGISTRATORS on bass, so let the race to the record rack begin. (MC)
(Fine Tuning!)

TRADITIONALS – "Steel Town Anthems" LP

Pittsburg's long running close shave outfit the TRADITIONALS offer up an anthem-charged full length courtesy of Longshot Music. This 2011 release was only available in Europe previously and is now presented state side for the first time. Their sound draws heavily from the likes of OXYMORON and the TKO, BYO Records street punk outbreak of the early 2000's while the whole of *Steel Town Anthems* follow in that tradition of slick production and sing a longs. This well groomed formula is highlighted by the covers of the OPPRESSED and SHAM 69 which fit seamlessly with rockers like SOLD US DOWN THE RIVER and C.I.A. in their updated versions. Although not for everyone, these hard knock mantras provide a solid release and have had me flipping through my records to dig out classics from INFA RIOT, EXPOITED and the UK SUBS. (RM)
(Longshot)

TODAY'S HITS – "Sex Boys" EP

Wow. This is really cool. It's sort of eerie and catchy and soft and folky. The lead guitar creates a sort of spooky mood, but the vocals are sort of sweet and cute, but also vaguely creepy. And if the music and the vocals weren't enough to make it creepy, the lyrics take it there eventually. Still, I like this in a creepy, folky, surfy, twangy sort of way. (KK)
(Randy)

TOHTORI KOIRA – "Tammelan Pojat" EP

Six very well crafted punk songs from this Finnish band. I like the edgy vocal melodies (sung in Finnish) and little guitar hooks. My initial reaction was resistance to the cover art and polished recording, but in the end it's a winner. It's nothing groundbreaking, but much better than your average modern punk EP. (MA)
(Raka / Blast of Silence)

TRANSIENT – LP

Simply put, TRANSIENT is one of my current favorite grindcore bands. They have scattered a handful of 7"s, mostly splits over the last five years. This, their first full length hasn't left my turntable since it came out and is easily one of my favorite releases of the last year. Made up of current or ex-members of BOOK OF BELIAL, MOTHS, LANDMINE MARATHON, BLACK HOLE OF CALCUTTA, and the MAKAI and calling Portland, OR home. Their version of grindcore falls right in the middle of old-school and modern, more techie grind. There are no frills just some damn good songs. They seem to do everything with ease. When it's fast it's not dramatic and the slow grinding parts don't seem forced. The female vocals have a hardcore feel more than the death metal style and every instrument gets their chance to shine and does. Tremendous stuff. (MH)
(Six Weeks)

TRUBBEL – "Gôr Om, Gôrr Rätt" EP

Four tracks of melodic Swedish punk that is similar to mid-era RANDY mixed with a slightly streetpunk vibe, all sung in their native Swedish. Nothing horrible here, but nothing mind blowing either. (JF)
(Alleycat)

UNDECIDED – "Complications" EP

This record comes as a bit of a mystery. These six songs were recorded in 1988 when the band members were (by the looks of it) all in high school. These DC brats perfectly encapsulate what we all love about awesome high school punk bands. Fast, snotty and awkward. After listening to BAD BRAINS for the thousandth time, they probably all grabbed instruments and gave it a shot. This slab of wax has their youth smeared all across it, and it is better than 98% of the high school punk bands you'll hear. Fun stuff that will make you nostalgic whether you know these guys or not. (FS)
(Eye 95)

THE VISIGOTHS – CD

The VISIGOTHS existed for a few years during the late '80s and, similar to many other bands, they didn't seem to make much of a mark outside of their hometown…if that. There's no shame in that. It's just how the world works sometimes. The band stumbled through backyard pool parties and sparsely attended bar shows for much of their existence, playing fairly straightforward, ramshackle punk rock with vague metal/crossover influences… but it sounds like the band never got the necessary skills to take the latter influences to the next level. The band has some pretty stellar moments (such as the chorus "Read my lips! Eat shit and die!") but they suffer from letting their songs go on for too long, repeating the same refrain over and over ad nauseam. Or in the case of their song, "Foghorn," they repeat the words "Foghorn Leghorn" over two chords for almost seven minutes. The recordings come from a variety of sources, such as live cassette tapes and deteriorated studio tapes, so the quality varies throughout. I don't think the VISIGOTHS are going to win any new fans in 2014, but I don't think that's the point. If you were there, this will be the perfect time capsule to relive this bygone era. (GH)
(self-released)

WANUY – "Muerte" EP

Chaotic, lo-fi Peruvian punk raged its way into the *MRR* compound this month. This EP has a perfect amount of reverb on the vocals that bounce off a solid hardcore base. Peru + Punk = Destruction! Made my top ten. Get it!! (MS)
(Discos Huayno Amargo / Odio los Discos)

WAY TO GO GENIUS – "Hipster #1" EP

The cover looks like the result of a prison art outreach program, music sounds like the CROWD huffin' Rip Off Records in some seedy Long Beach alley way. The STITCHES playing *Out of Vogue*? (LG)
(Big Arm Recordings)

WE MUST DISMANTLE ALL THIS – "Decathect" LP

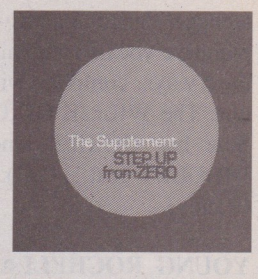
Leaving everything on the (turn)table, WE MUST DISMANTLE ALL THIS rip through eleven bitter Midwest basement hardcore jams. Subtle hints of melodic crust are the only respite from a full on dual vocal attack—riffs are smart, delivery is sharp and the shit is *fast*. The lyrics are bleak but determined ("Rise" also happens to be the screamingest track on the record), which suits the music just fine. A pretty massive slab, this one will leave you exhausted if you pay attention like you are supposed to. (WN)
(Dead Rodent / Reality Is A Cult / Suburban White Trash)

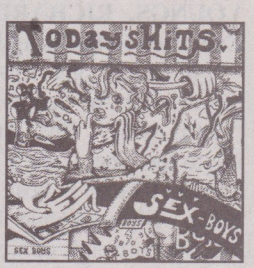
YES MISTRESS! – "Drunk Again" EP

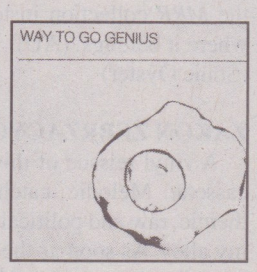
The band name automatically gets my blood pumping and dirty mind whirring. Sadly this record won't leave you on your knees worshiping a rubber phallus. Instead you'll be nodding off to some really tired shit. AC/DC guitars and a twangy rock singer. Maybe they're trying for a SUPERSUCKERS or CANDY SNATCHERS thing but done with a wilted and shriveled member. (RO)
(self-released)

THE YOLKS – "$2 Out the Door/Pretty Thing"

I remember being pretty excited about this group's first 45 a few years back… This excursion features a







teenage dance *Shindig*-style number with plaintive vocals complaining about girls and their ways, complete with beach party back ups. The WILLIE DIXON cover on the B-Side has GORIES tendencies and a BO DIDDLEY beat… (LG)
(Randy)

YOUNG ROCHELLES – "Cannibal Island" EP

Four fast and furious pop punk jams that will remind one of the glory days of the QUEERS, GROOVIE GHOULIES and SCREECHING WEASEL. You know pop punk where there is still some snottiness to the sound. Sure there is nothing groundbreaking from a record called *Cannibal Island*, but it sure is fun. (JF)
(Clearview / Eccentric Pop / Jolly Ronnie / Mooster)

YOUNGS, RICHARD – "Barbed Wire Explosion in the Kingdom of Atlantis" 12"

I'm going to give this shit the SSD review: "How Much Art Can You Take?" followed by "Get it Away". This is fucking shit. According to the label copy it's some kind of high-concept take on D-beat; the reality is that it's lazily-written garbage that wants to take the piss but only ends up wetting its pants. Joke's on you fucker, you're not nearly as clever as you think you are. I hate that this is going into the *MRR* collection instead of into the trash where it belongs. (AU)
(Sonic Oyster)

ZAKON ZEBRZACYCH – "A.L.F" LP

A vinyl reissue of this Polish band's 1988 cassette. Melodic, catchy, vocal-driven, anthemic, raw and political punk rock—right up my alley. As soon as the guitar lead on "Amnestia" repeated a couple times, I was completely hooked—a thing that happens countless times throughout the album. If the awesome tunes aren't enough, this thing is loaded with photos, English translations, and a band history as fascinating as any other from 1980s Eastern Europe. Pasażer just keeps turning me onto more amazing old Polish bands I never knew about! Fans of infectious and raw punk, especially from the '80s, eat this shit up! (MA)
(Pasażer)

ZIELONE ZABKI – "Zgorzelec 1988" LP

Pasażer has once again unearthed some classic Polish punk from the days of old. This most recent installment comes from the short-lived ZIELONE ZABKI (green frogs) and is the soundboard recording from a show they did in 1988. The sound quality is actually really good and this will definitely excite all the punks who have a deep knowledge of Polish punk. Over the course of the band's year-and-a-half existence, they tour extensively but spent almost no time in the recording studio. So this may be some of the best versions of these songs you can find. The songs are super awesome, by the way. They play a '77-style punk with strong anarcho edge to it (and very subtle ska undertones). Bad ass! Recommended. (FS)
(Pasażer)

ZINGERS – LP

This is my first time hearing this quartet of sleazily yet nattily dressed Aussies. Quirky "Y B Norml?" post-punk with a snarling edge; think DAWSON, CRAVATS, BIG FLAME, STRETCHHEADS etc. Musically this is right up my alley—flawlessly executed. The vocals take quite a bit of getting used to; if you know who Frank Sidebottom is, imagine him singing for DR AND THE CRIPPENS. That approximates the vocal stylings of Randy Richard here. I realize it's probably intended to be annoying but it does detract from the powerful music. I got used to it after a while and I think I can hang with it but with a different vocal style this could have been my record of the year. OK, maybe I "just don't get it," sorry Richard. (AM)
(Million Dollar)

V/A – "Columbus Blood" LP

A new regional comp, highlighting bands from Columbus, Ohio. A pretty varied offering, featuring some stoner rock, some pretty dreadful weekend bar-rock, but generally leaning toward more the traditional punk and indie rock side of things. At first glance, the only name I'm familiar with at the outset is DAY CREEPER, who I've always enjoyed. Their installment here, "One Sick Agent," keeps my opinion firmly in tact. BETTY MACHETE AND THE ANGRY COUGARS, unfortunate name aside, somehow manage to deliver a decent slice of sleazy hard rock with "Rock Bottom." Some real duds courtesy of DIRTY BISCUITS, RIGHTEOUS BUCK AND THE SKULL SCORCHERS and the GIRLS! The negative outweighs the positive here by a considerable margin, but it's not entirely devoid of good moments. (MC)
(Break-Up)

V/A – "Guided By Voices Tribute" EP

A four-way split EP by SCREAMING FEMALES, SWEARIN', UPSET and WAXAHATCHEE featuring covers of GUIDED BY VOICES songs. If that sounds awesome, it's because it is. All of the artists on this record are kickass and bring something different to the songs. The common threads are lo-fi tones that are easy and pleasant on the ears. If you're into any of these bands and enjoy a good tribute album, you should absolutely pick up a copy of this EP. (SF)
(Salinas)

V/A – "In Fuzz We Trust – '60s Psych and Garage Legends Salute the Fuzztones" CD

At first glance I assumed this was some kind of lame joke record. I just couldn't imagine why bands like MONKS, ELECTRIC PRUNES, the PRETTY THINGS, GONN, QUESTION MARK AND THE MYSTERIANS, SHADOWS OF KNIGHT, SHY GUYS and others would cover songs by the FUZZTONES. Yet, they did. According to the liner notes it took singer Rudi Protrudi ten years to get all of these tracks recorded for this compilation. In that time some of the participants passed on, but the result was worth the wait. This is a great collection of songs done by some amazing musicians that in addition to those previously named also include SKY SAXON, ARTHUR LEE, SEAN BONNIWELL and even an appearance by TV horror host ZACHERLEY. It is impressive that Protrudi was able to pull it off. This is a fantastic comp. (CK)
(Stag-O-Lee)

V/A – "Sweet Times Volume 1" EP

The fold out has a lollipop on the inside, which is appropriate considering that it will most certainly satisfy your sweet desire for some far out rock'n'roll. On the A-Side, HOT LUNCH kicks out the jams with their raunchy cover of CRUSHED BUTLER's "Love is All Around Me" comprised of fast paced riffs and sweet solos. GLITTER WIZARD finishes the A-Side thrill with their soulful crooning that channels '70s blues rockers with the added spice of an organ. On the B-Side, DIRTY FENCES continues to channel '70s days of yore but with a more garage rock sound with a few psych riffs thrown into their mind-blowing cover of BLONDIE's "Will Anything Happen?" They did a really solid job on this cover and the song sounds like pure perfection but through the filter all their own. OVVL finishes us off with their signature OVVL sound and if you're not familiar with this band, you need to get with the program. For those unfamiliar with OVVL, they sound like the ultimate galloping psychedelic journey but this track throws in the high-pitched wales of what you'd expect from *Fatal Portrait* era KING DIAMOND or something. All these bands meld together to form a perfect four-song split compilation with no low spots beginning what will hopefully be a series of solid *Sweet Times* compilations from the ever-impressive German label Who Can You Trust? (AE)
(Who Can You Trust?)

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Resurrection: getresurrected.com
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Who Can You Trust?: whocanyoutrustrec@gmail.com

DEMOS

Send cassettes and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Please note, anything other than vinyl or CD will be reviewed in this section. CD-Rs with no artwork will not be considered. Reviews by Amelia An.ok, Vanessa Asswipe, Matt Badenhop, Robert Collins, Layla Gibbon, Greg Harvester, Jeremy, Jason Ryan and Andrew Underwood.

ANGRY MOB / CIEGOS POR O DIO – *Ritmo Nórdico* – Do you like DISCHARGE? I like DISCHARGE. ANGRY MOB likes DISCHARGE. CIEGOS POR O DIO likes DISCHARGE. Like a cross between *Never Again* and *Why?* All I can say is thank you. Each band has their own side and I hate to say that I cannot tell the two bands apart, but I am OK with that as it all sounds like punk. This tape is like a DISCHARGE puzzle where you're just trying to put the DISCHARGE pieces together again. Here's a lyric for you: agony of the innocent. Get it? This was not a recent recording as it's from 2005 but is a recent tape release by Alta Intensidaz Tapes. In true Alta Intensidaz fashion, it comes with a nicely labeled cassette, color fold-out with lyrics, and a nice insert to keep this a top-notch quality release in the audial sense and aesthetically. (Amelia) (10-song cassette, lyrics included, Alta Intensidaz Tapes, teodorohdzz@gmail.com, Teodoro Hernandez, C/J. Carlos I, 14, 1D, 26580 Arnedo, La Rioja, Spain)

BODYFATHER – Very '90s. Indie/grunge from the era tinged with DIY emo also of the era. I hear CHOKEBORE, a touch of Gravity and perhaps later Dischord. Guitar driven to be sure, but there's that wavering wail in the vocals that cements my initial impressions. Songs are complex but remain engaging. It's not for me, but it is very, very good. (Robert) (5-song cassette, muckmanrecords.bandcamp.com)

BOOZE AND GLORY – *As Bold as Brass* – Oi oi oi! This band from London brings cookie-cutter drinking songs in the same style of COCKSPARRER and DROPKICK MURPHYS. I went to Warped Tour once. The hidden gem on this album is "Sick of You"… it made me want to thrash in the library. Looks like these guys never grew up and are still making music for the kids. Oi oi oi! (Vanessa) (13-song CD-R, lyrics included, band@boozeandglory.com)

DIRTY JOE AND THE BRICK WALLS – Six rippers of the deranged hardcore variety. This band stakes their claim in Olympia WA. That means they share the same tap water with GAG, WHITE WARDS and BIKINI KILL. But that's not important. DIRTY JOE AND THE BRICK WALLS hammer all the fucking nails. Killer demo. Hardcore lives 2014. Scum. Listen here now: dirtyjoeandthebrickwalls.bandcamp.com (Jeremy) (6-song cassette, lyrics included, joeymora23@gmail.com)

EXOTIC FUNCTIONS – Hard beats and heavy riffs brought to you by two of those fellas who did FLACID, plus the singer of UNLEARN on drums. I saw this band last September in Vancouver BC at the final chapter of the Distort Vancouver Fest. If I recall correctly, this was one of their first shows, if not their actual first show. They put on a decent show, for sure, but I think this tape is truly excellent: blown-out dark hardcore dressed-up with a little reverb and dirt. Calgary seems to be on the ups as of late. If you liked FLACID, you will love this. Same feel but more... exotic. Great layout too. (Jeremy) (5-song cassette, no lyrics included, spiritmob@gmail.com)

FAGGOT – Oh, I had my reservations about a band called FAGGOT, with visions of shitty bro dudes making rape jokes and calling them songs… but no!! I'm sure the people in this band are queer as fuck and the first song is a homo-pop critique of the assimilationist politics of the "It Gets Better" campaign. FAGGOT is a two-piece band from Leeds, England with the lion's share of songs being played on ramshackle drums and keyboards. The vocals sounds multi-gendered and a lot of the songs rail against society, homophobia and trying to find connections through social media. It's sort of like a perfect cross between twee-pop, homocore and SKINNED TEEN. (Greg) (9-song CD-R, no lyrics included, fagsinlove@gmail.com)

FATHER GREGORY – *Dental Knowledge And Meditation* – Sparse and twisted campfire music that sounds like it was lifted from a '60s cult seance. There is something that makes this impossible to dismiss as psychedelic hippie folk drivel, though I can't quite put my finger on it. Sad and empty sounding, bordering on "throw it in the garbage" pretension without ever crossing the line and trippy as all hell. I don't smoke weed. (Robert) (7-song cassette, no lyrics included, getresurrected.com)

FREAK VIBE – This shit's cool. They kinda have that thing going on that a lot of current punk bands are doing where the singer has a lot of reverb on his vocals, but these guys seem to be coming more from an upbringing of the CRAMPS, BUTTHOLE SURFERS and unhinged rock n roll. Their songs lurch sometimes at a slow crawl, which can be boring if you don't have an interesting singer, but luckily FREAK VIBE's singer seems like a true freak and has a deranged voice that really carries the song. The whole thing sounds like a bad fucking trip. Harsh tokes. Sounds slimy. It rules. Members of NUDES and SIOUX CITY PETE AND THE BEGGARS (the latter being some fellow true freaks). (Greg) (4-song cassette, lyrics included, freakvibe.bandcamp.com)

GASMIASMA – *KRVS (KADAVERS)* – I love the sound of this crusty hardcore noise raid. The vocal pitch reminds me of various Swedish hardcore bands, but the music and delivery reminds me most of EXTREME NOISE TERROR. I especially like how everyone seems to get into the act. There are a bunch of punks screaming on this one. A high-octane motor-charged radio show that is out on the warpath. Grab this one of 100. An LP from GASMIASMA is on the way as well. (Jason) (11-song cassette, no lyrics included, Microphone Meltdown Tapes c/o Grady Sizemore 804 Ellis St. Apt B., Augusta, GA 30901-2238)

GAUCHO – Classic D-beat in the vein of DISCHARGE and MG15. This Toronto-based band shares members with some notable bands that I won't mention. Figure it out for yourself! The sounds found on this demo are familiar, but do have originality to them. Vocals are delivered in the Spanish language. FFO: D-beat, Punk, Hardcore, Good Music and Warren. (Jeremy) (5-song cassette, lyrics included, warren.calbeck@gmail.com)

GLITTER – *Spinning Ballerina* – More nasty shit from Calgary. This tape threw me for a pretty good loop. The name "Glitter" and the artwork really don't match the audio here. Fuck it, that's totally a good thing in this case. Gnarly raspy vocals spewing forth from some mutant, accompanied by twangy guitars, and thumping bass, backed by a solid beat, to bring you this strange taste of Calgary hardcore. The last song "Glitter theme MK II" will have you scratching your head in confusion. Great tape. (Jeremy) (3-song cassette, no lyrics included, spiritmob@gmail.com)

HOT LEAD – This ain't noise punk like "we listen to WRETCHED *and* DISCLOSE and have weird effects on our vocals," this is noise punk like "we are fukkd." Plodding dirges filled with hate and distorted beyond belief. It's as if KILLDOZER had been invaded by primitive industrial/noise mongers and molded into an entirely new animal. And HOT LEAD are absolutely animalistic, this tape *(in an envelope from Germany with no band or contact information and limited to 30 copies, what the fukk?)* is

nothing short of brutality. The second track is called "Time To Suffer." Exactly. (Robert) (7-song, no lyrics included, no contact info)

HUFFER – *Love Songs* – Ultra spaced out psych/pop songs from Los Angeles. HUFFER's appeal is in the overall package more than the elements (or songs) themselves. Not that the tunes aren't engaging, but the blissed vibe that this band lays down is what I'm attracted to. I guess this is a part of the modern wave of shoegaze (there are surely SONIC YOUTH and MBV influences), but HUFFER drone through the smog with a purpose and when you find the hooks they are dark and compelling. (Robert) (8-song cassette, no lyrics included, huffer00@gmail.com)

HUMAN BODIES – This is really something. Martial heavy hardcore that evokes the epic qualities of BOLT THROWER or black metal with punk-informed song lengths and structures. Speaking of black metal there is definitely a Les Legions Noires basement quality to both the rattletrap drum machine recording and the oppressive, claustrophobic vibe, but there's thankfully a lot less screeching and posing than the music you'd normally associate with that scene (truth be told, there is a bit of screeching but it's mostly tasteful). HELLSHOCK-meets-VLAD TEPES is a pretty good starting point for comparison. The letter included revealed that they've now been fleshed out into a full band, but I hope they never regret or dismiss this early demo because it's got a stripped-down fanatic quality that only a true labor of inspiration can reflect. Highly recommended! (Andrew) (4-song cassette, no lyrics included, hmn.bds@gmail.com)

IDLE MINDS – *Teenage Suicide* – This cassette from Melbourne is intense and on edge at all times. Abrasive throughout but surprises in every direction it goes. And it goes a few. Manic vocals, breakdowns and an interestingly death-rock style guitar tone. Some parts grind, some parts hardcore punk, it sort of reminds me of HARD TO SWALLOW and UNSEEN TERROR. Great sound production and variety of tempos. Awesome artwork by Alex Heir, makes IDLE MINDS the total package for anyone looking for non-derivative furious punk. (Jason) (8-song cassette, lyrics included, idlemindspunk.tumblr.com, james@unwoundrecords.com)

JAIL SOLIDARITY – *Any Space, Whatever* – Totally deliberate dirges, somewhere between NEUROSIS, NIRVANA and NOMEANSNO (the latter on quaaludes). I keep waiting for the first song to *go* somewhere… but I'm totally sucked in by its potential, so much that when it doesn't actually *go* anywhere I realize that was the intent—and then I'm hooked. The restraint is impressive and opens the door for full exposure musically and lyrically. Simple is difficult, and I am sold. (Robert) (4-song cassette, lyrics included, 1129 Allison St. NW, Washington DC, 20011, jailsolidarity@gmail.com)

NEMESISTERS – *Not All People Are God's Children* – This thing kicks off with an upbeat but dark number with chorus drenched guitars and an incoherent cacophony of awkward and wavering vocals. The rest of the cassette tones it down to a crawl. There's seems to be a lack of cohesion or hooks overall, and I find it hard to follow. The result is a tense, distracting, and disturbing goth racket. Perhaps that was their intention. (Matt) (5-song cassette, no lyrics included, nemesisters@gmail.com)

NERVOUS MOTHERS – This starts off with a slow, heavy instrumental burner and then drops headlong into ultra-heavy powerviolence/hardcore, full of a million fucking blast beats and a pissed singer. They have some noisy IRON LUNG-style guitar moments, but are firmly entrenched in the less-weird hardcore world. They toss in some serious stop-and-start-on-a-dime parts as well as a couple nods to USHC. Shit is solid as fuck. (Greg) (9-song cassette, lyrics not included, nervousmothers.bandcamp.com)

NERVOUS TREND – Melodic, catchy, dark, and beautiful. These Australians really have something going here. The level of talent on this demo is incredible! Instantly this band has an ARCTIC FLOWERS vibe going. They have similarities, for sure, but I feel that NERVOUS TREND are approaching this style in a more aggressive manner. Overall, this is a fantastic blend of post/melodic punk with very dark—yet soft—guitar leads, backed by a very solid rhythm section, and fronted by one of the best voices I've heard in recent punk. Jens vocal range is amazing. Awesome demo. Totally backed and highly recommended. P.S. The internet says this demo is sold out. Listen here: nervoustrend.bandcamp.com (Jeremy) (5-song cassette, lyrics included, nervoustrendband@gmail.com)

NERVVRAK – These Swedes are harkening back to a sort of fastcore/thrash/hardcore blend that was all around us back in the early '00s. NERVVRAK does it with thick drums, sharp guitars, and plenty of youth-crew styled gang vocals and breakdowns. Female/male vocal combo at times is always a great touch. Reminds me of DEMON SYSTEM 13 quite a bit. Pretty cool. (Matt) (15-song cassette, a few lyrics included, nervvrak.bandcamp.com)

NEW HAPPINESS – *Silence* – Hailing from Oakland, NEW HAPPINESS plays a style of post-punk/goth that falls into that death-rock category that people seem to love these days. Unlike a lot of those bands, NEW HAPPINESS feels like they are listening to more SKINNY PUPPY and early industrial music than punk. It works. The female vocals are sometimes sung in a wavering falsetto that is almost too over-the-top, but doesn't quite go there. This makes me wish I could hop over the Bay to see them, but they broke up. Order a tape from them, you death-rock fools. (Greg) (7-song cassette, lyrics included, send $3-5 to 836A 29th St, Oakland, CA 94608)

NO MORE – Goddamn. This is 100% searing and uncompromising SXE/Vegan hardcore. Period. They are as determined to stay edge as they are disgusted with humans who kill animals—the determination is every bit as fierce as the disgust and both are instantly apparent even before you read the lyrics. Drawing from East Coast hardcore and west coast powerviolence, NO MORE scream through absolutely destroy the eight track on this tape. Total stunner (though the label needs to dupe their tapes elsewhere, this thing sounds like total shit and I basically just listened to it on the internet, perhaps defeating the purpose of this near perfect demo). (Robert) (8-song cassette, lyrics included, Bezerker Records – no contact info, xnoxmorex.bandcamp.com)

NO TIME – A big hint from their logo had me guessing that this is an Oi! band before I even pop this thing into the deck. Yep. The first guitar line is about as predictable as can be, in that melodic/BLITZ/Oi! style. Contrived? Yes—but they sound really fucking good. All six tracks do. The third cut, "Headache," leaves the best impression on me, mostly because of the faster pace and cool guitar lead. All the playing is rock solid, each song has neat hooks, and the vocalist sounds somewhere between BURY THE LIVING, DEATHREAT, and early FUCKED UP (I know, all hardcore bands!). The thing I appreciate the most is that NO TIME smashes any question of bonehead-ambiguity in their liner notes by declaring detestation for "racist, sexist, homophobic, [and] transphobic bullshit." Musically, as calculated as it seems at times, it's a really great tape. (Matt) (6-song cassette, lyrics included, notimepgh@gmail.com, notimepgh.bandcamp.com)

ODE – *Dread Pleasure* – Cavernous sludge that falls somewhere between GODFLESH and IDES OF GEMINI. A duo with programmed drums, ODE are perhaps more valuable for their vision than their execution—and while that might come off as an insult, I mean it as a sincere compliment. The aim is pure and deep, and when these dudes hit their mark they will be epic. Minus two points for lifting PSYCHIC TV art, but this one is close… dangerously close, and that's what demos are for. (Robert) (7-song CD-R, lyrics included, backstabbersxinc@gmail.com)

PEOPLE PROBLEM – Powerviolence/grind from Australia. From what I can stand to read of the frustration font choice, the lyrics are bleak and a bit grotesque (big surprise), matching the ugliness in the tunes. One track contains a droning synth or effect creating some sort of background noise-scape, draped over by some desperate hollers and bashings. For whatever unexpected reason I enjoyed that track more than the straightforward PV stuff. (6-song cassette, lyrics included, peopleproblem.bandcamp.com)

PRAG – Some nasty hardcore by way of Perth, Australia. Possibly grabbing influence

from some nasty bands of the Italian HC variety, i.e. CCM / RAW POWER. Though this is a rather original take in my opinion. 1-2 1-2 drumming, serious riffing and actual bass walks, teamed up with extremely reverb doused vocals, give this demo a taste of what the people want. Zero normality. Serious weirdo lyrics to boot! Cool artwork and solid song writing. What more do you want? Listen here: prag1.bandcamp.com (Jeremy) (6-song cassette, lyrics included, pragprag.blogspot.com)

PURA MANÍA – *Ratas De Pos Patas* – Absolutely fukkn epic punk. Reverbed Spanish language vocals that demand sing alongs and bouncy hooks rooted in the urgency of South American punk, there is plenty of rock'n'roll here but it's rock'n'roll with a fire under its ass and steeped in UK punk. The recording is rough and blown out, but PURA MANÍA compensate with power. (Robert) (9-song cassette, lyrics included, cabezadevacarecs@gmail.com)

PROCESS – *Demo 2013* – This tape insists I play it loud. Well, okay! The louder I turn this Florida bomber up, the more subtle levels are revealed. The style is straightforward D-beat, but you have to imagine, the VARUKERS as a rumbling ghoulish nightmare. The vocals are quite terrifying. The last track is unapologetically DISCHARGE - and I love it, with the exhuming rhythm of an eerie "Protest And Survive". This entire play is pummeling below the surface. The lyrics are of the ilk, but include some meticulous metaphors. Bracing myself for their vinyl. Definitely play as loud as possible and be crushed in the process. (Jason) (7-song cassette, lyrics included, urgentwarningrecords@gmail.com, Urgent Warning Records 1014 S.E. 7th Ave., Gainesville, FL 32601)

RASH – Fierce Midwestern punk with sand in the throat and terror in the eyes. Aside from the obligatory weird dirges, the pace is quick and insistent and Chicago's RASH lean heavily on the power of a solid riff (not that different from the business model of our friends in one syllable bands like HOAX and GAG). And with riffs this good, they can lean on them all they like as far as I'm concerned. (Robert) (5-song cassette, lyrics included, 2048 N. Albany, Chicago, IL 60647, highfashionindustries.tumblr.com)

RATS AS BIG AS DOGS – Post-hardcore influenced punk from the UK. It has some moments of dreamy Brit-pop, but sticks hard to the post-hardcore side of things. It has a little of that gruff-vocaled DILLINGER 4 vibe, along with gang vocal back-ups and thick, melodic guitars. Not bad. (Greg) (4-song CD-R, lyrics included, facebook.com/ratsasbigasdogs)

SALOME'S DANCE – Gothy-goth from Russia, giving a heavy nod to BAUHAUS. These sort of budget-operatic vocals (think early NICK CAVE) wear on my nerves, but the overall sound-scape is effectively eerie and haunting. More on the goth side of things than post-punk. Also features a drawing by the dude from PART 1. (Matt) (4-song cassette, no lyrics included, occultwhispers@hushmail.com)

SPLASHIN' SAFARI – *2077 Demo* – This is probably the punkest tape in the demo section this month. Snotty and marginally sloppy maximum energy punk rock, duplicated on a machine of dubious quality (and likely moral character). The name conjures up a monster completely different from the one that explodes out of this neon shit stain; high end guitars, a hollow rumbling bass and booming drums that force their way to the foreground. You can hear the singer's sneer as dishes out attitude almost as fast as the band dish out dance-mandatory riffs. SPLASHIN' SAFARI is fukkn great regardless, but they command bonus points for style. (Robert) (6-song cassette, lyrics included, $5ppd, 1579 Indianola Ave., Columbus OH 43201)

SPOKENEST – I liked this band's LP a lot, but this might be even better? SPOKENEST is a two-piece (guitar and drums) with a guy and girl who sing together. The drums hold it down while the guitar slips between solid and meandering in a stylish way. They play in a style that recalls the essence of sloppy good punk (like the BANANAS), post-punk and whatever you would call STREET EATERS without fully subscribing to any one sub-genre, the way that most good punk should be. And the tape is housed in a beautifully screen-printed case. Solid release. (Greg) (4-song cassette, lyrics included, spokenest.bandcamp.com)

STUBBORN FATHER – *2002-2012* – Excessively technical Japanese prog/hardcore. Burly breakdowns seem to be the only thing I can sink my teeth into, as the majority of the tape is spent on incongruous Zappa-fied emotional hardcore sounds. These kids are *way* fukkn out there... I'm not even sure I don't like it, I just don't know if I have the attention span required to digest it. Songs from splits, comps and two EPs, this one is a harsh toke and a genuine challenge. (Robert) (18-song cassette, lyrics included, MeatCube Label, PO Box 383, Lynnwood, WA 98046, meatcube.com)

STUPORHERO – STUPORHERO sounds kind of like a straight version of PANSY DIVISION. Lite, guitar-heavy, pop-punk with a singer who sounds like a cross between Jon Ginoli and Kepi Ghoulie. (Greg) (4-song CD-R, no lyrics, stuporhero.com)

THISCLOSE – *Live and Loud in London* – An absolutely essential document of THISCLOSE's monumentally triumphant London debut, with a crowd as hyped as Budokan was for CHEAP TRICK back in '78. The greatest band in hardcore don't disappoint of course, and there's nary a missed note or wayward bit of feekback anywhere to be found to turn off their rabid fan base. Hey, it's THISCLOSE... either you get it by now or you fucking hate their guts, depending entirely how you feel about un-ironic (...?) DISCHARGE circa *Grave New World/Shootin' Up the World*. I just wish I could've been one of the cheering thousands in attendance, because this is a great sounding gig and they played all the hits. Here's to more '86 in '14! (Andrew) (?-song cassette, thisclose86.bandcamp.com)

TREPANATION – *Hideous Black Abyss* – New Zealand death/grind paired with plenty of noise. "The Rite of Taghairm" is a devastating exercise on its own, but combined with the fearsome tonnage the rest of the tape delivers, *Hideous Black Abyss* is one hell of a blow to the gut. The guitars are metal, but the approach is full on and filthy. Black metal leanings help set them further apart from potential death metal compartmentalization, and TREPANATION's sheer power cannot be understated. (Robert) (9-song cassette, no lyrics, trepanationgrind@gmail.com).

V/A – *A Tribute to AFI* – My first thought was that it's a little early for something like this, but then I realized that these tracks are damn near twenty years old. Weird. The four bands featured (not surprisingly) don't really bring anything new to the table, JUNGLE JUICE are the harshest of the bunch, turning AFI into a testosterone riddled hardcore act, while BEARTRAP and THEY LIVE are more or less like young punk bands trying to emulate AFI and RIPSNORTER add a MISFITS tinge. I guess this is a "for fans" kind of release, and I didn't start listening to AFI until *Sing the Sorrow*. (Robert) (4-song cassette, no lyrics, Bezerker Records, no contact info)

V/A – *Anther Subculture 1* – This cassette is actually a zine, and all proceeds go toward a co-op in London called DIY Space For London. What ya get is a mix of cool interviews and solid local bands. Interviews are with Mark Lancaster of the old Messthetics act INSTANT AUTOMATONS, Matt Korvette from the underground music review site *Yellow Green Red*, Matt and Bryony Beynon talking about organizing DIY events in London, and some random folks at a show discussing DIY shows. Bands featured are WOOLF, THE LOVE TRIANGLE, GOOD THROB, COP, FRAU, SHOPPING, WEIRD MENACE, FAMILY OUTING, and HYGIENE—all of which fall somewhere on or close to the spectrum of post-punk. In an age of online streaming and podcasts (this material is available online as well), I find it neat and refreshing to pop in a tape lovingly made by someone halfway around the world, repeatedly checking the track list and liner notes while I listen to it's contents. For those looking for more than some tunes (of which there are some excellent ones here!), I strongly recommend you throw your money their way. Support international DIY punk! (Matt) (10-song cassette + 5 interviews, £4 ppd UK, €7, $12 US, no lyrics included, Malicious Telecommunications c/o Ben Perkins, 50 Kings Road, Barnetby, South Humberside DN38GHG, UK, brdperkins@gmail.com)

ZINES

Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(JA) Juliana Almeida
(VX) Vanessa Asswipe
(MB) Mariam Bastani
(JB) Julia Booz
(EC) E. Conner
(JD) Justin Davisson
(SF) Sami Fink
(FF) Francesca Foglia
(DG) Dan Goetz
(LG) Layla Gibbon
(OG) Oscar Gutierrez
(MM) Marissa Magic
(KM) Kevin Manion
(JM) Jeff Mason
(DZ) Ryan Modee
(AP) Ari Perezdiez
(LA) Lydia Phelps
(MP) Max Power
(FU) Ray Suburbia

ACAB #2 / $2 or trade
5.5 x 8.5 – copied – 10 pgs
The subtitle to this issue of *ACAB* is *Death is Your Fate*. And filled with death it is! Every page of this zine is devoted to a Bastard and a Hero—the Bastard being a cop, and our Hero being the person responsible for said Bastard's death. Basically, it's a zine about cop killers and the incidents surrounding the killing. Imagine if a police blotter was written from the perspective that cops are complete fucking pieces of shit. Gotta say, I fucking *love* this zine. (FU)
Ut Records / PO Box 467 / Amherst, NY 14226

BROKE ASS #5 ? / $1
8.5 x 5.5 – copied – 20 pgs
Remember that WTF? moment you had when you read *Snakepit* for the very first time? The artwork was shit, there was no real story line, almost impossible to read, but somehow you just didn't wanna put it down and you loved it, anyway? That's how I felt when reading *Broke Ass, My Island Home*. This short comic retells his latest visit to his old stomping grounds in Newfoundland. Two glorious weeks of watching TV with his folks, taking burns to Mt. Pearl and eating garlic fingers. (Yeah, I don't fucking know, either.) I wanted to say that this guy could really benefit from a ruler or some graph paper to make his handwriting legible and his panels less wonky and flooby, but miraculously, his art and penmanship get so much better around the halfway point. I don't know if *Broke Ass* is normally a comic, or if this, subtitled *My Island Home*, is just a one off, but for a buck you can't really lose. Plus, the Newfoundland vernacular is fully and fiercely in effect, which is fucking lovely. I bet this dude would let me rattle off a Canadian joke or two, unlike the other Canadian zine I read this month. (DZ)
boredump@gmail.com
Steve D. Jected / 750 Rue Saint Philippe / Montreal, QC / H4C 2V8 / Canada

BUFFALO'S OKAY #1, 2 / free
8.5 x 14 – copied – 1 pg (front and back)
A free monthly zine put together by the mysterious "J.H." concerning punk and the city of Buffalo, NY. The first issue has a review of the Mayday/Shuggie split 7" and an interview with Potty Mouth. The second issue has a review of a Buffalo event where you pay $4 for a subway ticket and different bands/artists are set up at different train stops—it sounds like a really cool event! The second issue also has interview with Alex from Lemuria in, what I can only assume, is the only re-occurring feature of this short zine, "...On the Boyfriend Couch." The interviews are definitely the best half of these two-page zines with the interviewer, Sketchy Nick, doing some Nardwuar-esque questioning. They're definitely fun and interesting interviews, but the schtick is sometimes laid on a little thick. He even gets called out on it. Punk's already got a Nardwuar, Nick, don't sell yourself short and imitate him! Spread your wings and fly! (FU)
Black Dots Records / 223 Lafayette Ave. / Basement / Buffalo, NY 14213

CHEAP TOYS #14 / $2
5.5 x 4 – photocopied – 34 pgs – French/English
Giz, the author of *Cheap Toys*, is a bilingual French punk with a serious case of wanderlust. If any of you are trying to brush up on your French, this is a great zine to pick up—Giz writes very well in both English and French and you can even learn how to translate some of your favourite punk lingo/concepts. For example, did you know that the concept of "punk time" is known as "la punktualité" in French? You do now! Punx with bad concepts of time are a thing everywhere. Anyway, Giz has some interesting things to say about the places he visits and I particularly enjoyed his stories about Montreal and gentrification in the Sud-Ouest (my old stomping grounds). Check it out if you're into traveling and/or reading about punk culture around the world. (SF)
19 Montée du Caroubier / 06240 Beausoleil / France

THE COUNTRY GRIND #1 / $2.50 Canada, $3.50 US, free to rural address
10 x 16 – printed – 20 pgs
This is a great first issue, filled with mostly back-to-the-land type articles. Grumpy gripes about city life. How-to's on tanning hides, menstruating in the wild, home birthing, DIY auto repair, building lamps from mason jars and banjos from oil containers, puzzle pages and a classifieds section. My only complaint would be that after the first, and longest, grumpy gripe about city life, the next article instructed me to go to Walmart. Not the worst offense, but it did rattle this old grump for a minute or two. I can totally see this picking up steam and becoming even more informative down the line, and I really hope it does. Oddly, the editor discourages Canada jokes. Really?! Damn, y'all! (DZ)
Gretchen / Box 266 / Ochre River, MB / R0L1K0 / Canada
www.countrygrind.net

CRUCIAL CHANGES #8 / no price listed
5.5 x 8.5 – copied – 20 pgs
Keep your thumb on the pulse of the Omaha/Lincoln, NE scene with the winter 2014 installment of *Crucial Changes*. Not to give too much away, but hardcore bands are declining in number while metal is comin' up big. There's some writing on local developments, a few best of 2013 lists, and a bunch of photos, mostly of longhairs in basements. This is a quick read but I'm pretty excited about it. Life would be better if every scene had at least one zine like this. (JM)
crucialchangeshq@gmail.com

CURSE JOURNAL / $1 US and Canada, $2 world
3 x 5.5 – copied – 36 pgs
So this guy decided to make it his New Year's resolution to stop cursing. Obviously this isn't fucking possible. Every person on this goddamned planet has expletives to describe the indescribable levels of negativity. Or whatever, maybe that's not true for like really old people. He keeps a journal to explore the reasons he curses. Some are funny, some make sense, and an awful lot are in response to video games. The worst is this terrible and depressing inside joke he has with his brother about a gay teacher they used to have. Yeah, that one's fucked up, man. There's even an ominous reference to *Sweet Tooth*, which is somewhat refreshing, as I haven't seen one of those in a zine for a

good seven years or so. After the journal ends due to an impending zine tour (it seems there's no way to stop the flow of cuss when faced with the debauchery of a zine tour…uh OK) Dave makes his case for and against curse words in a series of very short essays. The essays site some studies of what happens physiologically when we curse and also it's sociopolitical associations. In the end: fuck all of you motherfuckers eat shit. (EC)
Dave Roche / PO BOX 221041 / Chicago, IL 60622

DADA WARFARE / $3
8.5 x 7 – copied – 18 pgs
Some comics about ghosts and dead people and the world being a giant toilet (that one's got a dick in it) and punks in a bathroom. It's shruggy funny and kind of seems like a product of boredom (isn't everything?). It's alright but ultimately unremarkable. (MM)
dadawarfare@gmail.com

DIFFERENT THOUGHTS DIFFERENT PEOPLE / $4
5.5 x 8.5 – copied – 54 pgs
A thick tome of subway portraits by the mysterious Antoine, all penned in the tunnels underneath the steamy city of Toronto in the wee hours. While it is certainly less narrative then *A Night at the Stink Club* it has its own obsessive and stressed charm. Accompanying each portrait is a guess at the pictured thoughts. As an unfortunate rail commuter, I know this feeling. (EC)
277 St George St. #502 / Toronto, ON / M5R 2R1/ Canada
pumpkinpiepress@yahoo.com

DON'T BE A DICK / $3
8.5 x 5.5 – printed – 30 pgs
This zine is awesome and necessary. This zine covers the grounds of things like rape, rape culture, porn, consent and thinking about masculinity in different senses that basically entail not being a dick. This zine starts off with a testimony that leads us into the context of how we can continue to dismantle a rape culture, but at the same time continue to hold folks accountable to their actions. It's important to know that this zine was originally created as an introduction for straight, cisgender men, but totally went on to more issues far beyond an introduction and began looking at the actions of consent as a key factor in our relationships with others. With a couple of statistics to show the staggering rates of these problems, *Don't Be A Dick* is unlike other zines I have read about these issues, that often times use very academic language to explain very simple things. I would like to think this is a very simple zine that gives the answers to a lot of questions. I have personally had experiences with folks that have asked me some of these questions that I might not have the answers to. This is a great resource that can be helpful in all spaces! I really hope you get this! (OG)
P. Brown / 7516 Roosevelt Way NE / Apt. #4 / Seattle, WA 98115
kozemchuk@gmail.com

ESKUPE AL ALKALDE #24 / $?
8.5 x 5.5 – printed – 14 pgs – Spanish
I was instantly interested in this zine through the illustration on the front. This zine comes from Spain and basically put all these editorial pieces together that go through many different themes. Some of the themes explored in the writing talk about issues of family construction, repetitive band concepts and, of course, the really awesome art that accompanies the zine. Is it super interesting? Of course not, some variation could have made this perfect, but the illustrations and points that this zine makes on multiple grounds is pretty cool. This is definitely not a favorite, but still pretty cool to have! (OG)
bastardosucio@hotmail.com

GRATITUDE #1 / $5
5.5 x 8.5 – copied – 44 pgs
From the man behind Lockin' Out Records comes a new fanzine with some seriously great writing. The first installment of Chris Corry's listener's guide to (post *Ace of Spades*) Motörhead authoritatively spells out each record and the context in which it was conceived, and makes me wish he would bring back bidhardcore.com or publish his writing regularly again. Among other things, you get quality interviews with World War 4, the final Free Spirit interview, some tape reviews (including both demos and '90s hardcore pro tapes, among others) with a particularly funny mix tape one, and even though I think Aaron Bedard is pretty much the dictionary definition of "hypocrite," a recap of Bane's first four shows close out this zine. The layout is pretty text-heavy, interspersed with well-reproduced live shots and a few quality illustrations. One thing I like about this zine is that it doesn't stick to purely old or new stuff, and that you have hardcore bands and recordings from the late '80s through now represented in here. (DG)
219 Washington St. / Malden, MA 02148

HOPE #1 / $5 ppd US, contact for other pricing
8.75 x 11.75 – copied – 26 pgs
"What does punk rock mean to you?" is the question asked of twenty-odd folks from Ireland and the UK, mostly older men. Most people tell how they got into it and I don't think anybody's story starts later than the mid-'80s. There're a lot of similarities to many of the responses, along with anecdotes of various mishaps and triumphs along the way. Editor Niall adds his backstory, how he came to know or appreciate the work of each respondent. Much of the writing concerns community, music, self-actualization and DIY, while hardly any attack the fucking shitsystem. It's better to be *for* things than just against stuff, but still, there is a noticeable lack of outrage. Maybe this part is taken for granted? There is a ton to read here, but I feel it will mostly appeal to older Irish and British punks and sympathizers. (JM)
31 Hazel Rd. / Donnycarney / Dublin 9 / Ireland /
www.hopecollectiveireland.com

MAXIMUM TREMOLO / $2 or trade
5.5 x 8.5 – copied – 16 pgs
This is a neat lil' zine about surf. Which is punk. Which is cool! I'm a surf fan myself, so I enjoyed the excitement of discovery while reading their "10 Surf Records That Every Surf Fan, Punk, Blaster, and Weirdo Should Hear…" segment. (Hell yeah Japanese surf!) Also, I appreciate the fact that they recognize not all these records are actually available and provide you with online places to seek these goodies out. Top ten aside, included are short and funny columns (Start a Surf Band You Hoser, Step One: buy the "cheaper, oldest, semi-broken piece of crap you can find." Love it!), an interview with Biff Bifaro of Feral Kid Records (appearing also as columnist), a couple live show reviews, Dollar Bin Rippers and, musician's nerd corner, What the Hell Are You Playing, where they analyze various musical instruments often used by surf musicians—or that's what I gather anyhoo. Oh! And at the end there are three pages with basic surf scales to help you start that surf band, you hoser! Awesome! Pick this up if you're into this kinda thing, it's a fun, fast read, made by people who don't take themselves too seriously, yet are super serious about what they do and are passionate about. *And* there's a badass rat surfer on the cover! Groovy! (LA)
PO Box 467 / Amherst, NY 14226

MEAT RAFFLE #1 / 20p
5.5 x 8.5 – printed – 14 pgs
The last time this guy published a zine was when I was a year old (I'm 31), and it looks like it was laid out on Word and printed on a

home printer. A rudimentary interview with Rudimentary Peni, along with one Manchester scenester's thoughts on the band. There's a kind of boring interview with a "hardcore punk anarchist cabaret" band called Landverraad that offers absolutely no new perspectives on problems that have existed for eons. There's a throwaway interview with some graphic designer who doesn't realize that he's about two decades too late for the vegan T-shirt market (and he's part of something called the "Secret Society of Vegans." Barf. I've been vegan for thirteen years this month, but this shit makes me want to slaughter cattle out of spite). Some equally throwaway record reviews, and a couple of bare-bones vegan recipes end this issue. (DG)
efarseth@yahoo.com

MIERDA #11 / $?
8.5 x 11 – printed – 46 pgs
Amazing punk zine from Spain made by Frutos of the band Absurdo. Interviews with a diverse group of punk bands (La URSS, Replica, Street Eaters, Generacion Suicida, Seb and the Rhaa Dicks, Origen), and interviews with Cabeza of the Venezuelan zine *La Ciudad Mas Fea Del Mundo* and the band Fracaso. There are some great show reviews as well (from both Spain and Absurdo's tour of the US), including one about Replica going off hard where he talks about how the singer "me dio un golpe en los testiculos que aun me duele," and that "esta presencia de chicas ultra activas en la mayoria de conciertos en los que estuvimos en San Francisco/Oakland fue algo que nos soprendio positivamente." Up the Bay Area Lady Punx!!! Frutos also pens a great editorial about the problems in the punk and radical communities when it comes to LGTB people, and writes an interesting review of a book about underground Spanish comix from 1970-1980 (which for all you non-students of Spanish history is the five years before and after Franco's death—a kinda weird time in Spain). All-around great zine that had my attention the whole way through. Great layout with rad looking, blown out black-and-white photos. If you don't speak/read Spanish, this is the perfect reason to learn it. Very recommended! (FU)
nocaos@gmail.com

NEIGHBORHOOD LIFE #1 / $5 ppd US, $6 ppd Canada/Mexico, $7 ppd world
8.5 x 11 – copied – 14 pgs
No fucking boring filler. This person just manages to get straight to the point and cover what really matters. Such enthusiasm is waxed over the Mob, a short piece on a failed Bloodkrow Butcher interview, a one page review on Mental's *Planet Mental.* Last but not least, a page covering the best of 2013 with a look into what to get stoked on in 2014. I would be a little disappointed by the shortness of this zine but the quality of the writing really makes up for it. I hope that this person has more time in the future to expand on their writing for I am definitely looking forward to it. (AP)
gaithersburpunks@gmail.com

NIGHT AT THE STINK CLUB / $2
4.5 x 7 – copied – 28 pgs
A night in the life of violent freaks. I wish I could see The Stink Club as lovingly and nastily as depicted by the mysterious Antoine. This is like an epic, one-paneled comic collection, all taking place at the punk show. Antoine's pen illustrates the non-verbalized thoughts of punks as they attempt to socialize while wading through vomit, beer, and mediocre bands. There's sex and shitting on skinheads. His punks are covered in tatters and acne. They are diverse and fucking mean. This is one of the better things I've read this year. (EC)
277 St George St. #502 / Toronto, ON / M5R 2R1 / Canada
pumpkinpiepress@yahoo.com

NOTHING MATTRESS #2 / $5 US, $10 world, no trades
5.5 x 8.5 – printed – 60 pgs
I was totally digging this issue of *Nothing Mattress* at first, with its nicely printed pages and cute cartoon-like comics. The author has done some comics for *MRR* before, so I had high hopes. But then I read further into the zine and found that the author dropped a few casual sexist and ableist slurs in a few panels. Gag. Maybe they were meant to be tongue-in-cheek, but I don't know the author and I won't give him the benefit of the doubt. Maybe some punk dudebros won't care about a few nasty phrases, but that sort of thing really mattress to me. (SF)
www.nothingmattress.com / contactbrianconnolly@gmail.com

PLASTIC BOMB #85 / 3.5 euro
8.5 x 11 – printed – 78 pgs – German
Long running German zine. Interviews with Toxoplasma, Anti-Fascist Oi! band Stage Bottles, Disco//Oslo, Russian ska punk band Distemper, queer rapper Sookee, hardcore punk band HDQ, Patsy Stone (the band not the lady from AbFab), an article about Black Flag, interviews with pop-punk electroclash bandtThe Toten Crackhuren im Kofferraum (translated to the dead crack whores in the trunk), '80s punk band Die Skeptiker, record label Sabotage, plus reviews and so many more interviews. (AP)
www.plastic-bomb.de

POSITIVE CREED #22 / $?
8.5 x 12 – copied – 23 pgs
Man, I don't know jack shit about the other 21 issues of *Positive Creed* but this zine was boring and politically bankrupt. It consists of a lot of interviews with corny-seeming punks like Dunstan Bruce from Chumbawamba (or "The Anarchist Smashmouth" as I like to think of them) and there's a list of reasons to boycott Coca-Cola written in Comic Sans. I fear that I'm making some sweet middle-aged British hippie punk feel really teary but I just don't wanna read about consumer politics and has-been punx and nothing's gonna change that. And just remember, if you put some Banksy clipart on the first page of your zine, I've simply got to dis you. Thems the rules. (MP)
positivecreed@gmail.com

RAZORCAKE #78 / $4
8.5 x 11 – printed – 104 pgs
I've often considered *Razorcake* to be *Flip Side* of the current era, not that there's anything wrong with it but I think it's the format, aesthetic and SoCal connection. There're loads of columns—the first from Sean Carswell that meanders confusingly between a long review of the Riverboat Gamblers *The Wolf You Feed* and Pac-Man. Liz Prince's comic about the 20th Anniversary of Green Day's *Dookie* was pretty amusing, Rev Nørb still writing lots of ALL CAPS! Though his tales of working as an ink printer and having to deal with a shitty AOR station that "decided everything after Pearl Jam was just too fucking weird…so they just kept the same playlist for twenty-odd years." Rachel Framingheddu Murray's photos of the LA group that does veterinary services for homeless pets was wonderful. I'd love to see more of these. Designated Dale's piece on the history of Johnny Ramones blue Mosrite guitar was pretty neat. Speaking of Ramones (or at least people with that name) Donna Ramone's article "One Punk's Guide to Silent Films" is a real treat. She delves into the history and significance of the silent-era ranging from D.W. Griffith's work to things you probably didn't know like Lincoln Motion Picture Company—which in 1916 was the first all-black owned film company. There's a huge interview with Bümbklåât that's really good as it touches on them playing a show in a sewer, a history of punk shows in Tijuana, as well as that scene's

connection with San Diego. The interview with Low Culture is a fun one—especially when they talked about prank calls involving selling songs to Scion (don't do it!). There's also a pretty good interview with East Bay pop-punkers, Jabber that covers guitarist/vocalist Krista's earlier YouTube popularity from playing covers of the Ergs and Jawbreaker. Their reviews section is pretty damn big and covers stuff I had no idea existed (i.e. a *new* Less Than Jake record? Why?). I guess my only real complaint is I wish their book and video reviews were longer, but the zine reviews are too few and maybe they could cut a few columns, but otherwise this is still a good read. (JD)
PO Box 42129 / Los Angeles, CA 90042

RECKLESS CHANTS #19 / $5 ppd US, $7 ppd everywhere else, contact for trades
8.5 x 11 – copied – 68 pgs
Mostly essays about punk, music and life can be found in *Reckless Chants*. Rust Belt Jesse, the author, has a great writing style that's real, authentic and makes you tune out of your surroundings. What's unique about her music reviews is the way she dissects songs line by line and writes about how she was feeling the first time she heard it, or a specific moment she had while the song was playing. This slice-of-life zine is relatable, inspiring, and recommended to anyone who is a lifer and just can't quit punk no matter how many times they try. (VX)
Jessica McMains / PO Box 85278 / Racine, WI 53408 / coeur.de.fantome@gmail.com

SHORT FAST & LOUD #27 / $4.50 US, $10 world
8.5 x 11 – printed – 64 pgs
Interview with Backslider and part one of an interview with Infest (!!!). I'll be honest here and admit that I don't know much about the bands/labels/scene that this zine covers—which is why I like this zine so much. From the perspective of someone kinda alien to this corner of punk/hardcore, this zine did its job really well. It has good columns and an amazing review section (with some strong writers) that definitely opened my eyes, and ears, up to a bunch of cool music that I probably wouldn't have otherwise known about. For those of you familiar with this publication, I'm sure you already know what you're gonna get. But for those like me who generally don't have a lot of grind and metal in their day-to-day punk/hardcore I definitely recommend picking this up as a reference/starting point. (FU)
121 Webster St. / Petaluma, CA 94952 / sixweeksrecords@comcast.com

THE STOWAWAYS #15 / $2 or trade
11 x 17 – copied – 24 pgs
I like to compare *The Stowaways* to a lo-fi tape. The production is pretty shoddy and the songs aren't perfect, but if you listen to it a few times, you're likely to find something that you really like. This issue opens up with a call out to one of Christopher's friends who dressed up as Trayvon Martin for Halloween and is now being shunned by the local punk community in Southern California. He explains the incident, defends his friend, but also asks for his friend and others to be accountable for their actions and stand up against racism. I've been following this zine for a while, so seeing this really impressed me. It shows the author's growth and I think it's important to include these things in our zines. The rest of the zine is mostly show reviews and a few brief interviews, which is standard content for *The Stowaways*. The editor clearly cares a lot about what's going on in his community and what his peers are doing. My past grievances with this zine have always been about the layout, but in this issue I finally got over it and kind of appreciated the bareness of it all. This latest issue, plus issue #14 are the best ones yet and are worth checking out if you want to dive into the LA music scene. (VX)
Christopher Gordon / 5082 Wendover Rd. / Yorba Linda, CA 92886

STUDENT INSURGENT Vol. 25 #2 / $?
8.5 x 11 – printed – 20 pgs
The introduction to this magazine has a call-to-arms feel, one of trying to sustain positivity, with struggle and resistance to the "symptoms of sickness". The tone is automatically questionable to me as it opens with "you have made the choice to take a path towards self-help. You have decided to put a stop to the ignorance, and courageously face the reality that is the complicated state of the world." (By picking up this paper.) You would think that within the following pages I would have my mind blown with facts and breaking news about environmental destruction, possibly mixed with action people are taking that I could join, but, it's actually just full of poetry and some re-printing of Aldoaus Huxley's *Ape and Essence*. It's the Water Issue and I thought that it would clue me in. I want to like this, as it is a radical, independent enviro-centric magazine, printed by the University of Oregon, and it's even free to prisoners, but this issue is dribblin'. Here're some titles from the contents: Water: A Pagan Perspective, Golf is for Dumb Dumbs, Water is Sacred, Where Does Violence Come From? Regular readers of this may have some perspective, is it usually this bad? (JB)
1228 University of Oregon / Eugene, OR 97403

TOINEN VAIHTOEHTO #248 / contact for prices
5.5 x 8.5 – printed – 30 pgs – Finnish
Reviewing this long-running glossy-yet-punk Finnish zine would not be unlike reviewing *MRR* in that it's more or less the same format each time, and though I can only guess as to what is being said, it seems like show reviews and tour diaries are more common than an lot of fanzines. This time around: a Terveet Kädet US tour diary, a Maailmanloppu / Armless Children European tour diary, a ton of record and zine reviews (including those of several issues of *MRR*) and great reproductions of photos and flyers from the respective tour diaries. (DG)
Pl 1 / 65200 Vaasa / Finland

TRUST #163 / 2.50 euros
8 x 11.5 – printed – 68 pgs – German
Trust is a zine that knows the value of a beautiful fucking layout. It features awesome photos throughout the zine and interviews with cool lady-fronted bands like the Shondes and Punch plus many more. Also, there were plenty of reviews of records, zines and books—even some in English! I'm gonna have to find the punks that put together *Trust* when I head to Germany this summer. Natürlich, check das aus. (MP)
Postfach 11 07 62 / 28087 Bremen / Germany

WELCOME TO THE MIDWEST #2 / $3
4 x 6 – copied – 24 pgs
Eyyy—zine's not dead! This is a homespun, cut'n'paste, six-fanzines-in-one top ten of 2013 put out by Chicago's Eat the Life label and it's totally legit. When you are knee-deep in the *Maximum Rocknroll* way of life and so preoccupied with all that's coming in, it's sometimes easy to miss all the other projects going on. Turns out, everybody really does love Gas Rag in 2013! Just kidding. Chicago's making it happen right here, right now: breathless DIY punak zeal from the land of the locked. "Who the fuck is Cal and the Calories? *Gotta Get It*." "Some cool queer loved Ritual Control, I can't wait to tell Ritual Control!" All the hyped tours, hometown heroes, mysterious foreigners, killer demos, one-show wonders: you missed out, but you can try to catch up. Don't worry, Max says, "we got 1,000 copies." (FF)
1719 W Albion Ave / Chicago, IL 60626 / eatthelife.bigcartel.com

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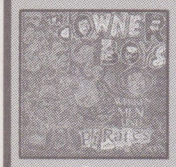

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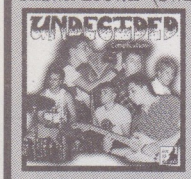

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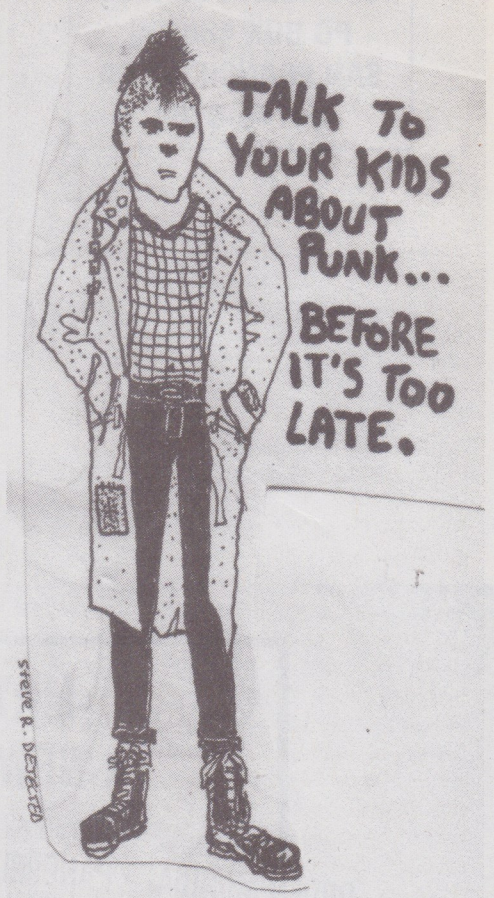

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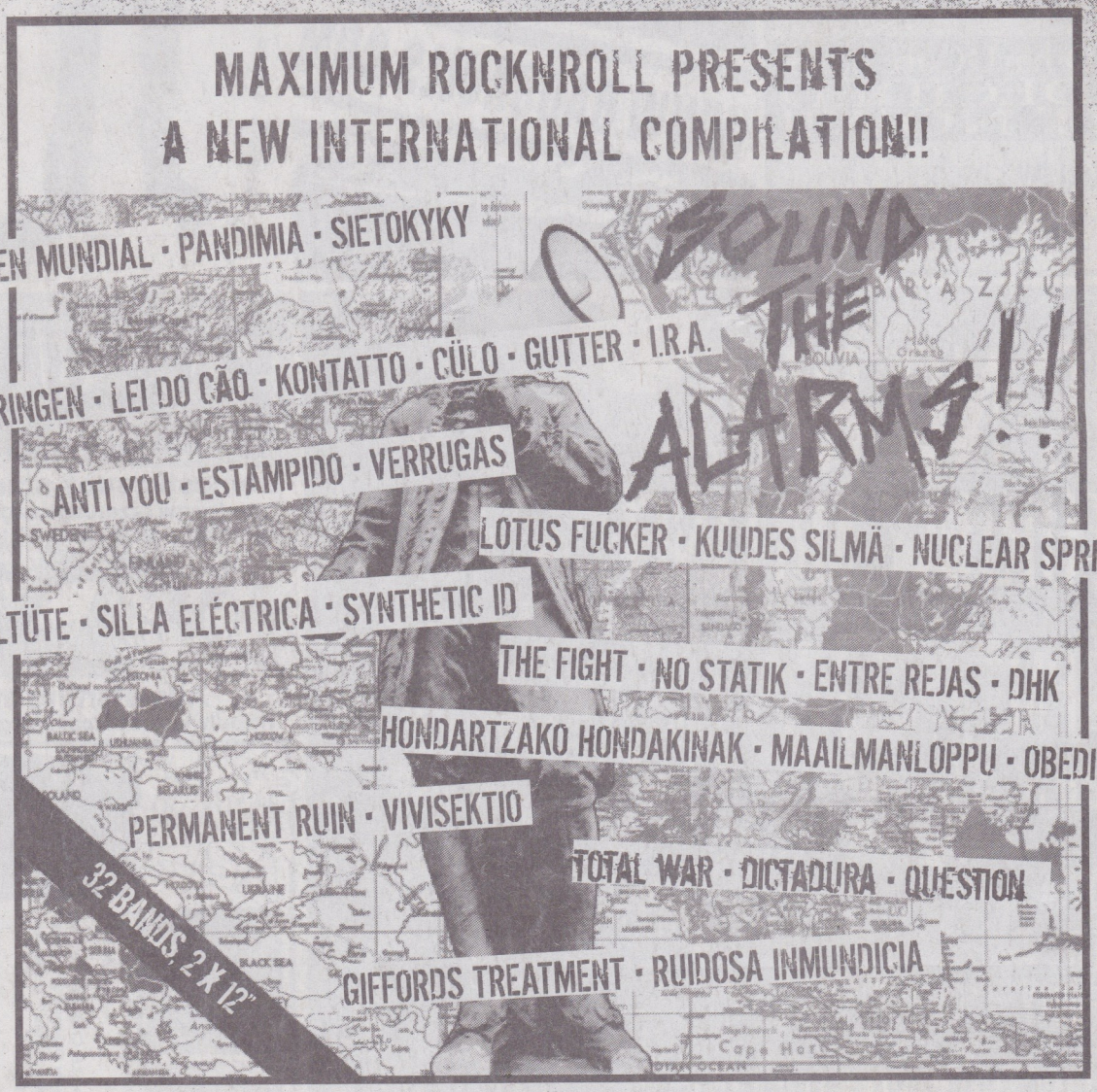

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